DOCUMENT RESUME

ED 287 765 SO 018 359

AUTHOR Citro, Constance F.
TITLE Craft-Artists in the United States: A Portrait.
SPONS AGENCY National Endowment for the Arts, Washington, D.C.
PUB DATE Mar 87
NOTE 263p.
PUB TYPE Reports - Evaluative/Feasibility (142)

EDRS PRICE MF01/PC11 Plus Postage.
DESCRIPTORS Art Activities; *Artists; Comparative Analysis; *Craft Workers; Creative Activities; Design Crafts; *Handicrafts; Leisure Time; Occupations; Profiles; Recreational Activities; Research Projects; Surveys

ABSTRACT

While interest in crafts has grown in recent years, relatively few persons earn all or part of their livelihood from craft production. A craft artist profile was constructed using the: (1) 1980 Survey of Members of Craft Organizations; (2) 1980 Survey of Subscribers; (3) 1980 Survey of Sellers and Exhibitors; (4) 1979 Ethnographic Studies of Folk-Artists; and (5) 1982 Survey of Public Participation in the Arts. Craft organization members have a different demographic and socioeconomic profile from the general adult population. Fifty-five percent work on a vocational basis, while 45 percent pursue crafts as leisure activities. Generally, craft-artists who subscribe to craft publications that are not published by craft membership organizations plan to take more craft training and desire to learn business skills. Profit-oriented craftsmen are concerned about their lack of craft knowledge, markets, and personal recognition. Leisure time concerns of craft-artists include pressures from non-craft obligations, lack of training, and material costs. In order to understand both folk and avant-garde craft-artists, their work must be studied within the contexts of cultural heritage, time periods, and ethnic backgrounds. Figures are included. Appendices include the 1980 Survey of Members of Craft Organizations' questionnaire and selected quotations from vocational and leisure folk artists. (JHP)

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CRAFT-ARTISTS IN THE UNITED STATES: A PORTRAIT

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March 1987

Prepared for the National Endowment for the Arts

Washington, D.C.

SO018359

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EXECUTIVE SUMMARY

Historically, the production of crafts engaged the energies of large numbers of Americans. Today, relatively few Americans earn all or part of their livelihood from crafts or depend importantly upon household craft production. Nonetheless, many people have a connection with the craft world, and interest in crafts has grown in recent years.

To obtain needed information on the numbers, characteristics, and concerns of craft-artists in contemporary American society, the National Endowment for the Arts sponsored several studies that were conducted about the time of the 1980 Decennial Census. The census is the premier source of detailed information for many occupational groups, and the Arts Endowment is currently overseeing completion of major research reports of 1980 census data on artist occupations, including authors, dancers, designers, photographers, and others. Although craft-artists are included in the 1980 census, they are part of a larger category and hence cannot be analyzed as a separate group. The special studies of craft-artists that were conducted for the Arts Endowment have limitations. However, they provide a great deal of previously-unavailable information on the craft-artist community around the time of the 1980 census. This report draws together the major findings from the studies of craft-artists to serve as a complement to the Arts Endowment's census-based studies of the broader artist population.

Studies of Craft-Artists

The special data-gathering efforts of the Arts Endowment for the craft-artist population focused on those craft-artists who evidenced a commitment to their craft. The 1980 Survey of Members of Craft Organizations was the major vehicle for obtaining information on committed artists active in contemporary American crafts. This survey obtained responses from about 2,600 member craft-artists on their personal and family background, their training and current involvement in crafts, and their employment and income from both craft and non-craft work.

Several much smaller studies were conducted as supplements to the Survey of Members, including:

- The 1980 Survey of Subscribers, which obtained information from 168 persons who subscribed to craft publications not published by craft membership organizations;

- The 1980 Survey of Sellers and Exhibitors, which obtained responses from 140 persons who sold their work at nationally-recognized craft shops and galleries or through prominent craft fairs and exhibitions; and

- The 1979 Ethnographic Studies of Folk-Artists, which obtained information on 63 folk-artists through case studies conducted by fieldworkers in six different sites across the country.

Each of the supplemental studies was designed to approach the craft-artist community from a different vantage point with the primary goal of helping to learn whether the main Survey of Members represented the full spectrum of committed craft-artists. The

survey analysts estimated that, in fact, two-thirds of the subscribers belonged to craft membership organizations and that all of the nationally-recognized sellers and exhibitors did. Very few of the folk-artists were members of organizations.

Additionally, the Arts Endowment sponsored a nationwide household survey to learn about cultural and artistic activities of the general public. The 1982 Survey of Public Participation in the Arts (fielded again in 1985) obtained responses from a large representative sample of over 4,000 adults, although they were asked only two questions on craft activities--whether they had worked in fiber crafts or in other craft media during the past 12 months.

There are conceptual and methodological problems in trying to relate the data from these various studies, given the many differences in their content and design. Even together, they do not provide a complete picture of the craft-artist population. A key point to bear in mind is the much greater reliability of the information from the two surveys based on large, representative samples--the Survey of Members and the Survey of Public Participation in the Arts--compared with the data from the three supplemental studies. In particular, the Folk-Artist Studies not only are based on a very small number of observations but represent a very different approach to data collection and analysis involving case studies of a handful of communities across the country. Nonetheless, the findings from the three supplemental studies help place the main study findings in context, and collectively, the studies add substantially to our knowledge of persons working in crafts at the time of the 1980 census.

The Size of the Craft-Artist Population

The 1982 Survey of Public Participation in the Arts estimated that 38 percent of the adult population age 18 and older had worked with crafts in the past 12 months. Needle crafts were far more popular than other media--four in every five persons reporting craft activity had worked in fiber, while one in three had worked in some other media (some worked in both fiber and other media). These figures clearly include persons who very occasionally worked in crafts as a leisure activity as well as more involved craft-artists.

The 1980 Survey of Members of Craft Organizations estimated that 150 to 180 thousand committed craft-artists belonged to craft membership organizations, about 0.1 percent of the total adult population. Although this figure is undoubtedly an underestimate, it is clear that persons seriously involved with crafts today represent only a small fraction of all adults.

Craft-Artists in the Context of the Total Population

Members of craft organizations about the time of the 1980 census showed many differences on basic demographic and socioeconomic characteristics from the general adult population. Adults who reported any activity in crafts during the past 12 months more closely resembled all adults on most characteristics. (These findings are based on data from the 1980 Survey of Members, the 1982 Survey of Public Participation in the Arts, and other large household surveys conducted by the Census Bureau.)

o Women accounted for about half of the total adult population and similar proportions of all adults reporting work in nonfiber media in the past 12 months and

of member craft-artists working in nonfiber media. In contrast, women made up over nine-tenths of all adults reporting work in fiber and of fiber artists belonging to craft membership organizations.

o Member craft-artists as a group were older than the general adult population and than adults reporting any work in crafts. The median age for members was 45 years compared with 39 years for all adults.

o The proportion of persons of races other than white decreased dramatically with greater commitment to crafts. Persons of other races accounted for 13 percent of all adults, 10 percent of those reporting activity in fiber media, 7 percent of the smaller group reporting activity in nonfiber media, and only 2 percent of the very small group belonging to craft membership organizations.

o The level of formal education attained increased with greater commitment to crafts. One-third of the adult population had one or more years of college training, as did about one-half of those adults reporting craft activity in the past 12 months, and over four-fifths of member craft-artists.

o Average annual household income of member craft-artists exceeded that of all adults by over 25 percent, but no more so than one would expect given the generally higher levels of education attained by member craft-artists. More member craft-artists owned their homes than did all adults.

Crafts as a Vocation Versus Crafts as Leisure

Committed craft-artists show great variation in their involvement in craft work. Among those who belong to craft membership organizations (from the 1980 Survey of Members), 55 percent work in crafts on a vocational basis, while 45 percent pursue crafts as a leisure activity. Among vocational craft-artists, 45 percent work in crafts as a primary occupation, one-third of these on a full-time basis (40 or more hours per week). Another 31 percent of vocational craft-artists pursue crafts as a secondary occupation, while the remaining 24 percent fall into an "other" category that includes primarily full-time teachers and students of crafts. Among leisure craft-artists, 30 percent regularly spend 10 or more hours a week in craft work while another 39 percent regularly work in crafts as a leisure activity but for fewer than 10 hours per week. The remaining 31 percent work in crafts only occasionally. The 63 folk-artists who were interviewed in the 1979 Ethnographic Studies also include vocationally-committed craft-artists (35 of the total) and those working in crafts as a leisure activity (28 of the total).

Key findings comparing vocational and leisure craft-artists who belong to craft membership organizations include:

o Member craft-artists in the vocational category are younger as a group, with a median age of 42 years, than those in the leisure category, whose median age is 51 years. The median age of nationally-recognized vocational craft-artists who show their work through prestigious shops or exhibitions is less than the median age for the general adult population--36 compared with 39 years.

o Although they are younger, vocational craft-artists have devoted about the same proportion--over three-fifths--of their adult lives to crafts as as have leisure craft-artists. Nationally-recognized vocational craft-artists have been working in crafts on average fully three-quarters of their adult lives. These findings suggest that the current generation of vocational craft-artists is becoming committed to the field at an earlier age than may have been true in the past.

o Vocational member craft-artists as a group have received more education than those with a leisure involvement: 60 percent of the former have a college or higher degree compared with 53 percent of the latter. Nationally-recognized vocational craft-artists include 76 percent with a college or higher degree.

o Although member craft-artists as a group have 25 percent higher incomes on average than the general population, those who are vocationally involved are less well-off than those working in crafts on a leisure basis. The average household income of vocational craft-artists in 1980 exceeded the average for the total population by only 16 percent and fell short of the average for leisure craft-artists by almost 25 percent. The average household income of nationally-recognized vocational craft-artists was no higher than the average for the general adult population and much lower than would be expected given the very high level of educational attainment of this group.

o Vocational craft-artists earn more from sales of their crafts than do leisure craft-artists. Many vocational craft-artists also supplement their incomes by teaching. However, vocational craft-artists have high expenses for craft production and make much less from non-craft sources than do leisure craft-artists. These factors account for the lower average income of vocational compared with leisure craft-artists.

o The popularity of the major kinds of craft media varies by level of involvement in crafts. Almost half of member craft-artists with a leisure involvement work in one or another form of fiber as their primary medium. Wood is the next most popular medium for leisure craft-artists, followed by clay and metal. In contrast, vocational craft-artists are about as apt to work in clay as they are in fiber.

o Two-fifths of vocational craft-artists (and three-fourths of those who are nationally recognized) exhibit their work frequently--at least six times per year. One-third of leisure craft-artists do not show their work at all and, of those who do exhibit, only 15 percent exhibit as often as once every two months. One-half of vocational craft-artists have participated in juried events where their work must be accepted for exhibit, compared with only 12 percent of leisure craft-artists.

o Member craft-artists use many types of outlets to show or sell their work. Generally, the greater the degree of vocational involvement in crafts, the more kinds of outlets are used. Both vocational and leisure craft-artists use art and craft fairs as exhibit and sales outlets. Much higher proportions of vocational craft-artists use their own studios, art and craft galleries, other craft shops, and other kinds of retail outlets (such as department stores) to show and sell their work. Among these kinds of outlets, vocational craft-artists view art and craft galleries and other retail outlets as the best places to sell their work. Relatively few craft-artists in any category show or sell their work through cooperatives, mail-order houses, wholesalers, or at work group meetings.

o About the same proportion of vocational and leisure craft-artists--two-thirds--plan to take more training in their craft. This is true for a smaller proportion--one-half--of nationally-recognized vocational craft-artists. Over

three-fifths of all vocational craft-artists and those with national recognition who currently lack training in business skills would like to obtain such training. This is true of only two-fifths of leisure craft-artists.

o Three-fifths of vocational craft-artists--three-fourths of those with national recognition--say that their goal for the next five years is to increase their income from sales of one-of-a-kind crafts. One-half of all vocational craft-artists and only one-quarter of those who are nationally recognized want to devote more time to crafts. In contrast, three-quarters of leisure craft-artists say that their goal is to spend more time on crafts, and only one-quarter want to increase their income from craft sales.

Subscriber Craft-Artists

Craft-artists who subscribe to craft publications that are not published by craft membership organizations exhibit some distinctive differences from other member craft-artists. They include the highest proportions who work primarily in fiber, who plan to take more training in their craft in the future, and who feel the need for training in business skills. They also have worked in crafts for a greater proportion of their adult years than have member craft-artists. They are more active than leisure member craft-artists and less active than vocational member craft-artists in showing and selling their work.

On many other dimensions, including household and personal income, sales outlets used, and goals for the next five years, subscriber craft-artists closely resemble all member craft-artists with a vocational involvement. Overall, the subscriber craft-artists who were surveyed include primarily women fiber artists who are more active in marketing

and exhibiting their crafts than others in this category and who appear to be seeking to increase their commitment to craft work as a vocation.

A Different Perspective: Craft-Artists Working in the Major Media

Knowing the kind of craft work that a craft-artist does is central to understanding the role of crafts for that person. Craft-artists working in different media and producing different kinds of objects relate to different traditions and concepts of their art, face different economic conditions in terms of the income and expenses they can anticipate from their work, and differ in other important ways. The Arts Endowment's special surveys of craft-artists focused on one dimension of craft work--the basic medium, such as fiber or clay, used in production--primarily as a means of striving for representation. The surveys ignored other important dimensions, such as the techniques and tools used in production and the types of finished objects produced.

The small number of very broad media categories that are identified in the surveys make it difficult to convey the complexity and richness of craft-artists' work. The fiber category, for example, includes basket makers, quilters, weavers, lace makers, and others. Similarly, the clay category includes crafts as disparate as china-painting and kiln-fired pottery, metal includes blacksmith work as well as gold and silver filigree, and wood includes furniture-making along with instrument-making and carving. Nonetheless, craft-artists working in the major media do show important differences in demographic, socioeconomic, and craft-related characteristics (although the differences are generally greater when craft-artists are categorized by their involvement in craft work as vocation or leisure than when they are categorized by primary medium).

Key findings comparing member craft-artists who work in the major media include:

o Media vary widely in their popularity among craft-artists. For members of craft organizations, the range is from 42 percent who work primarily in fiber to 1 percent who work primarily in leather. Clay, wood, and metal are the next most popular media after fiber: 17 percent work primarily in clay, 17 percent primarily in wood, and 13 percent primarily in metal. Paper is preferred by 4 percent of members and glass by 3 percent, with other media and combinations of media accounting for the remaining 3 percent of member craft-artists.

o Comparing member craft-artists who work in the four most popular media of fiber, clay, wood, and metal, clay artists are the most highly educated group: 70 percent have a college or higher degree.

o Fiber artists are the most well-off of the four major media groups: their average household income in 1980 exceeded the average for the total population by more than one-third. Wood artists are the least well-off group: their average income exceeded the average for the total population by only 10 percent.

o Clay and metal artists earn the most income from craft sales; however, metal artists have very high expenses, particularly for materials, that virtually wipe out their profits.

o Clay and metal artists are more likely to say that, in the next five years, they want to increase their income from sales of unique craft works; fiber artists are most likely to say that they want to devote more time to their craft.

An Overview of Folk-Artists and Their Communities

Turning from the mainstream craft-artists included in the Surveys of Members, Sellers and Exhibitors, and Subscribers, the 1979 Ethnographic Studies of Folk-Artists involved case studies by trained observers who spoke with craft-artists in six different communities. In five sites, the observers sought to learn about the range of crafts and craft-artists working there. In one site, southwestern Virginia, the observer concentrated by design on instrument makers. The communities were selected to provide a diverse range of geographic locations, ethnic groups, and types of craft work. They were also selected as likely to have an active population of folk-artists working outside the world of contemporary American crafts. The availability of a trained fieldworker also entered into the choice of sites.

As it turns out, not all of the 63 folk-artists included in the Ethnographic Studies fit the a priori expectations. Many of them, indeed, follow traditional modes of craft design and production, although they have often incorporated modern materials and tools in their work. Others are "revivalists" who have taken up a craft long dormant in their area and acquired their skills on their own. Still others are hobbyists. Many are oriented primarily to their local community and some do not actively show or sell their work; however, most sell or exhibit their work at least occasionally and some have achieved national recognition. Yet, on balance, the Ethnographic Studies were successful in identifying communities of folk-artists who would not be readily identified in sample surveys. The studies are particularly valuable in illuminating the local context in which folk-artists work and in how the relationships among the artists and their communities have changed over time. The six folk-artist sites are sketched in below.

o South Thomaston, Maine, is a rural coastal community with a population of less than 5,000, primarily of white Anglo-Saxon Protestant background. The eleven folk-artists who were interviewed include three boat builders, a wooden lobster pot maker, three rug makers, two quilters, a taxidermist, and a maker of various crafts such as applehead dolls. Four work at their craft full-time as their main means of support, two others work in crafts as a part-time or secondary occupation, and five pursue crafts on a leisure basis.

o The site in Appalachia includes thirteen counties in southwestern Virginia. The fieldwork focused only on instrument makers, although there are many other craft traditions in the area. The ten luthiers who were interviewed include four who produce instruments full-time, two who work in crafts part-time, and four who participate on a leisure basis. Most are traditional, although a few are revivalists.

o Scottsbluff and Gering, Nebraska, are twin cities with a total population of about 19,000, including Anglos, Mexican-Americans, a large number of German-Russians, several Native-American families, and a few families of Greek and Japanese background. The twelve folk-artists who were interviewed include five saddle makers and leather workers, two quilters, a rug maker, a broom maker, a wood carver, a hammered dulcimer maker, and a duck decoy painter.. Six are vocationally involved in crafts, including four who work full-time, and six have a leisure involvement. Most of these folk-artists operate out of a familial, rather than a broader cultural, tradition.

o Nacogdoches, Texas, includes a number of small rural communities, primarily populated by blacks. The ten folk-artists who were interviewed include four quilters, a broom and mattress maker, four wood carvers, and a blacksmith. Three of them are vocationally involved in their craft but on a part-time basis. Seven work in crafts on

a leisure basis, including five who produced and sold more in the past than they do now. The Nacogdoches site is characterized by an almost total lack of current craft activities, except for quilting circles, due largely to economic decline.

o The Taos and Rio Arriba portion of northern New Mexico includes large numbers of folk-artists practicing in the Hispanic communities of the region. Many of them hold tenaciously to their traditions, in spite of over 100 years of powerful influences from Anglo-American culture. Eight Hispanic folk-artists were interviewed, including six who carve wood or make furniture, one weaver, and one jeweler. Seven of them work vocationally in their craft.

o Puget Island, Washington, is located twenty miles from the mouth of the Columbia River and is a very small, isolated community with no developed tourist trade populated largely by people of Norwegian ancestry. The twelve folk-artists who were interviewed include four boat builders, two wood carvers, a lace maker, a knitter and sewer, a net hanger, a maker of stained glass, and two who make traditional Norwegian foods. Six of them work vocationally in crafts, but only one on a full-time basis, and six work in crafts as a leisure activity.

Concerns of Craft-Artists and Folk-Artists

Both the group of craft-artists who responded to the 1980 Survey of Members and the group of folk-artists interviewed in the 1979 Ethnographic Studies voice concerns about the future of crafts and about their own situation as craft-artists. Key findings include:

o Member craft-artists who work in crafts as a vocation are most apt to single out the lack of exposure and education of the public to crafts as a problem confronting them. This group is also concerned about lack of markets for their work and lack of recognition. Costs of materials are a problem as well for many vocational craft-artists. For those with another job, pressure from non-craft obligations is an important problem.

o Member craft-artists who work in crafts on a leisure basis are most likely to say that pressure from non-craft obligations is a problem for them. Leisure craft-artists are also concerned about lack of training in their craft and about costs of materials. They are much less concerned with problems that bear on their relationship to the viewing and buying public.

o The vocationally-involved folk-artists who were interviewed in the Ethnographic Studies express similar kinds of concerns as those of member vocational craft-artists. They are worried about lack of markets and lack of public exposure to and appreciation of fine hand-crafted work. They are also worried about costs and availability of materials and, in some cases, burdensome government regulations.

o The folk-artists with a leisure involvement most commonly express concern about lack of public appreciation of crafts, in contrast to their counterparts in craft membership organizations.

What is most evident from the Ethnographic Studies is the effect of the particular environment on the outlook and perspective of the folk-artist. Those working in Puget Island and Nacogdoches are most likely to lament the lack of public understanding of traditional crafts, the public's unwillingness to pay for high quality, and the pressures

of modern life that leave little time for young people to learn craft skills. Puget Island is an isolated community where traditional crafts, such as boat-building, are jeopardized by new materials and techniques. Nacogdoches has experienced the decline of family farming and, with it, the usefulness of many local crafts. In contrast, instrument makers in southwestern Virginia are experiencing a revival of interest in their work, and some say that business has never been better. Similarly, folk-artists in Taos express the view that both the Anglo and the Hispanic communities have become more interested in and supportive of their crafts. Clearly, to understand craft-artists in America, whether those who work in long-standing folk traditions or those who are involved in the most avant-garde contemporary trends, it is essential to place the artists and their work in the context of their heritage, their time, and their community.

I. INTRODUCTION AND OVERVIEW

Historically, the production of crafts occupied an important place in the lives of many Americans. Before the spread of industrialization, a large number of Americans made their living producing useful and pleasing hand-crafted objects such as furniture, glass, ironwork, barrels, boats, and jewelry. Many other Americans produced crafts such as clothing, quilts, brooms, baskets, and utensils for household use.

Today, only a tiny fraction of Americans earn all or part of their livelihood from crafts or depend importantly upon household craft production. Nonetheless, many people have a connection with the craft world, and interest in crafts has grown in recent decades. Survey data tell us that a high proportion of Americans currently engage in craft activity of one kind or another--in 1982 38 percent of persons 18 years and older reported that they had worked with one or more craft media during the past 12 months.

The involvement of contemporary Americans in crafts exhibits a wide range on many dimensions. With regard to the role of craft work in daily life, the range is from occasional craft activity on a leisure basis to the pursuit of crafts as a full-time vocation. On the dimension of creativity and artistry, the range is from completion of a piece of needlepoint using a kit to production of one-of-a-kind objects of great beauty and originality involving application of highly-developed skills. Craft-artists work with a bewildering array of media and forms--one study of craft-artists in six local communities identified 61 different kinds of crafts, including such exotica as lobster shell sculptures and applehead dolls (Nickerson, 1979:6-7). Whatever the medium, the objects produced by craft-artists span the continuum from expressing

ethnic, regional, or local community traditions passed down over generations to expressing contemporary artistic values and interests.

Until recently, we knew very little about craft-artists. We did not know how many there were altogether or how many worked on a vocational versus avocational basis. We did not know their basic characteristics, such as their geographic location, educational background, economic status, or their preferred media and techniques. We were largely ignorant of their role in the American economy and society, and had no information with which to assess or develop useful public policies toward them.

To help remedy this lack of knowledge, the National Endowment for the Arts sponsored several studies of different components of the craft-artist population. The studies were carried out during the late 1970s and early 1980s--around the time period of the 1980 Decennial Census. For many occupational groups, the census is the premier source of detailed information on their characteristics. The census is especially useful for analysis of smaller occupations for which sample surveys of households do not provide sufficiently large numbers of cases to be reliable. With support from the Arts Endowment, researchers are currently completing major studies of 1980 census data on the artist population in the U.S., including analyses of employment and earnings of specific types of artists, such as authors, dancers, designers, photographers, and others, by characteristics such as sex and race.

Craft-artists are included in the 1980 census in the occupational category of "painters, sculptors, craft-artists, and artist printmakers." However, they cannot be distinguished separately. Morever, many craft-artists are probably classified under other occupational titles, such as precision workers. Hence, the 1980 census data are not suitable for study of the craft-artist population. The special studies of craft-artists

that were conducted for the Arts Endowment around the time of the census are themselves limited in a number of important ways. Nonetheless, they permit drawing a portrait of craft-artists that can serve as a complement to the Arts Endowment's census-based studies of the broader artist population. Hence, this report brings together and summarizes the range of information about craft-artists that was obtained in these special studies, each of which is described below.

Special Studies of Craft-Artists

The information-gathering efforts of the Arts Endowment for the craft-artist population focused on those craft-artists who gave some evidence of commitment to their craft, as identified either by trained community observers or through statistically measurable activities such as joining a craft membership organization. A planning study conducted for the Arts Endowment by Mathematica Policy Research in 1976 developed crude estimates of the number of craft-artists belonging to craft membership organizations (see Research Division Report #2, To Survey American Crafts: A Planning Study). These estimates suggested that committed craft-artists might represent a few hundred thousand persons or less than one-quarter of one percent of the total adult population age 18 years and older. Given the very small estimated numbers of craft-artists, the Arts Endowment determined that a traditional household survey would require too large a sample size and hence would be too costly to use as the vehicle to obtain detailed information on committed craft-artists. Hence, following the recommendations in the planning study, the Arts Endowment sponsored several smaller studies, each of which examined a component of the craft-artist community, from which the Endowment sought to develop a picture of the community as a whole.

o The 1978 Survey of Craft Membership Organizations represented an attempt to conduct a complete census of all craft membership organizations in the U.S. The survey contractor used directories to develop a master mailing list of organizations and had the list reviewed for completeness by consultants active in crafts. After deletions from the list of organizations determined not to be craft membership organizations and additions suggested by responding organizations, the survey effort determined that about 1,200 groups were active craft membership organizations in 1978. About 80 percent of these organizations supplied answers to questionnaires sent to them in the mail, providing information about their membership size, media of members, years in existence, form of organization, staff and facilities, activities, funding and expenditures, and other characteristics (see Research Division Report #13, Craft Artist Membership Organizations 1978).

o The 1980 Survey of Members of Craft Organizations built upon the prior survey of organizations and represented the major data-gathering effort directed to committed craft-artists active in contemporary American crafts. From the roster of organizations identified in 1978, the survey contractor initially designated 281 organizations to receive a request for up-to-date membership lists. The sample design used information on each organization's size and media of members, selecting the sample of organizations to overrepresent less popular media (such as paper and leather) and underrepresent more popular media (such as fiber). The object of this design was to obtain reliable estimates from the subsequent survey of members for all major media types.

About 73 percent of the organizations returned usable membership lists. In the second stage of sampling, the contractor selected 5,146 names from the lists (again using different sampling rates for some lists in order to obtain the desired representation)

and sent each person a questionnaire in the mail. Usable responses were received from 3,785 persons or 74 percent of the sample. Of these, 2,637 identified themselves as craft-artists and formed the sample for analysis. The questionnaire asked for detailed information on each respondent's work in crafts, including preferred media and forms of expression, training and other developmental influences, extent of current involvement in crafts, hours devoted to production and marketing, frequency of exhibiting, income--both gross and net--from craft activities, future goals and perceived problems and barriers to further satisfaction from work in crafts. In addition, the survey obtained data on demographic and family characteristics, educational background, and employment and income from non-craft occupations (see Cerf, Citro, Black, and McDonald, 1982).

o The 1980 Survey of Subscribers to Craft Publications was conducted as one of several small supplements to the Survey of Members of Craft Organizations. Each supplement was designed to approach the craft-artist community from a different perspective with the primary goal of providing data to help answer the question of whether the main Survey of Members represented the full spectrum of active, committed craft-artists. For the Survey of Subscribers, the Arts Endowment identified a limited number of craft publications, exclusive of those published by craft membership organizations. The survey contractor drew a small sample of subscribers to these publications and sent them the same questionnaire used for the Survey of Members. Usable responses were obtained from 168 subscribers. The contractor estimated that about 73 percent of the subscriber sample belonged to craft membership organizations (Cerf et al., 1982:Chapter VI).

o The 1980 Survey of Craft-Artists Represented in Prestigious Shops and Exhibits was an additional supplement to the Survey of Members of Craft Organizations. The

Arts Endowment identified several nationally-recognized craft shops and galleries and prominent craft fairs and exhibitions. The survey contractor drew a small sample of craft-artists selling or exhibiting their work through these outlets and sent them the same questionnaire sent to the members and subscribers. Usable responses were obtained from 68 persons who sold their work at one of the shops or galleries and 72 persons who showed their work at one of the fairs or exhibitions. In addition, based on telephone contacts with over 700 of the persons selling or exhibiting through these shops and fairs, the contractor estimated that 95 to 100 percent of these sellers and exhibitors belonged to craft membership organizations (Cerf et al., 1982:Chapter VI).

o The 1979 Ethnographic Studies of Folk-Artists in Six Local Communities were designed to learn more about folk craft-artists who may not participate to a significant degree in membership societies or other activities normally considered to be part of the mainstream of crafts in the United States. The contractor organized field visits of about three weeks' duration in South Thomaston, Maine; southwestern Virginia; Scottsbluff, Nebraska; Nacogdoches, Texas; the area around Taos in northern New Mexico; and Puget Island, Washington. Except for Appalachia where the fieldwork focused on stringed instrument makers, the site workers endeavored to contact craft-artists representing the range of crafts being produced in the site. In all, 63 folk-artists were interviewed. Following a general guide rather than a fixed questionnaire, the interviewers obtained basic information about the folk-artists and their crafts and then focused on self-perceptions in the context of family, community, and region, and on evaluation of perceived changes over time in their involvement in crafts. Interviews were also conducted with community representatives in each site regarding the views of the community about local craft-artists and the kind of support provided to crafts (see Nickerson, 1979:final report and site reports).

o In addition to the special studies described above, the Arts Endowment sponsored a Survey of Public Participation in the Arts in 1982. (The survey was fielded again in 1985.) This survey asked a sample of adults 18 years and older about their participation in a full range of cultural and leisure activities over the previous twelve months. Two questions asked specifically about involvement in craft work: "Did you do any weaving, crocheting, quilting, needlepoint, sewing, or similar crafts?" and "Did you work with pottery, ceramics, jewelry, or do any leatherwork, metalwork, or similar crafts?"

The survey was carried out by the U.S. Bureau of the Census as a supplement to a large survey of households conducted nationwide every month through personal or telephone interviews. The supplemental questions on participation in craft activities were asked in May, November, and December of 1982 of a total sample of about 4,250 adult respondents (see Robinson, Keegan, Hanford, and Triplett, 1985).

Key Dimensions of the Report

This report summarizes the information that was obtained about craft-artists and folk-artists in the United States from the survey efforts described above. The report organizes the findings from these related but diverse data-gathering vehicles along two major dimensions.

o The first dimension is the level of involvement in craft work. Proceeding from least to most involvement, the spectrum looks as follows:

- o No involvement in crafts
- o Crafts as an occasional activity
- o Crafts as a minor leisure activity
- o Crafts as a major leisure activity
- o Crafts as a secondary occupation
- o Crafts as a primary part-time occupation
- o Crafts as a primary full-time occupation.

Each study provides information on one or more bands of the spectrum. The Survey of Members has data on each of the above categories except the first. The Sellers and Exhibitors Survey singles out craft-artists working in crafts as a primary occupation who are at the peak of their profession. The Folk-Artist Studies identify craft-artists who, with some exceptions, are not members of organizations or otherwise connected with the organized craft world, but who span the spectrum of involvement in crafts. The Subscribers Survey has data on subscribers as a group without distinction by involvement which limits the usefulness of the information. Moreover, subscribers resemble all member craft-artists as a group--indeed many belong to craft organizations. Nonetheless, they are worth looking at separately because, first, about one-third do not belong to craft organizations and, second, they exhibit some important differences from member craft-artists. The Survey of Public Participation in the Arts provides limited information on all Americans reporting craft activity, a group including hobbyists and dabblers as well as committed craft-artists. Finally, Census Bureau surveys provide background information on the general adult population to use as a comparison point.

o The second dimension used to organize the findings on craft-artists is craft media. The main categories are: fiber, clay, wood, and metal. Information is also available

on craft-artists working in leather, paper, glass, and all other media; however, the available tabulations are limited and small sample sizes preclude showing this information in most instances. The surveys that provide data on craft-artists by media include the Survey of Members, the Folk-Artist Studies, and the Survey of Public Participation in the Arts.

Clearly, the small number of very broad media categories that are identified in the Arts Endowment studies of craft-artists make it difficult to convey the complexity and richness of their work. The fiber category, for example, includes basket makers, quilters, weavers, lace makers, and others whose work varies greatly in technique, materials, and finished product. Similarly, the clay category includes crafts as disparate as china-painting and kiln-fired pottery, metal includes blacksmith work as well as gold and silver filigree, wood includes furniture-making along with instrument-making and carving, and glass includes the very different arts of stained glass and blown glass. The Arts Endowment was concerned that its surveys cover the major kinds of craft-artists, but limitations on sample size, questionnaire space, and other aspects of the survey operations precluded obtaining greater detail on craft-artists' work beyond a broad media categorization. Nonetheless, using media as a dimension for organizing the data on craft-artists yields some important findings.

Data Limitations

The studies sponsored by the Arts Endowment do not provide a definitive picture of the full spectrum of craft-artists in the United States. Moreover, there are a number of methodological problems in trying to pull together the various sets of data which are based on different study designs. Nevertheless, with care the study findings can be related. In interpreting the findings that are presented in this report from the

various survey analyses, the reader should keep in mind that the studies differ in a number of important ways; in addition, each has important limitations.

o Timing. The time periods of data collection for the various surveys of craft-artists and folk-artists are: Folk-Artist Studies--first six months of 1979; Surveys of Members, Subscribers, Sellers and Exhibitors--fall 1980; Survey of Public Participation in the Arts--May, November, and December 1982. In the tables in this report, adjustments are made where possible for greater temporal comparability of the data.

o Sample Size and Representativeness. The samples for the Surveys of Members and of Public Participation in the Arts were drawn according to scientific procedures that permit generalizing the results to the entire population with specified levels of error. The Survey of Public Participation in the Arts sampled about 1 in every 10,000 adults age 18 and older. The craft questions were asked of a subsample representing about 1 in every 40,000 adults. This is not a large sampling fraction, but the interviews obtained with over 4,000 individuals provide sufficient data for carrying out cross-tabular analysis. The Survey of Members, which has 2,600 cases for analysis, sampled about 1 in every 60 craft-artists belonging to craft membership organizations. This is a high sampling ratio; however, the complex two-stage design used in this survey reduces the reliability of the results compared with a simple random sample. In comparing the findings from the two surveys, there is a problem that the lower age limit of the respondents to the Survey of Members is not known--it may be 18 as in the Survey of Public Participation in the Arts or some other age.

The samples for the other three surveys--Subscribers, Sellers and Exhibitors, and Folk-Artists in Six Local Communities--were selected judgmentally. There was no

attempt made, primarily because of limits on time and resources, to obtain samples that were representative of the population. The sample sizes--168, 140, and 63 persons, respectively--are quite small. Even if they were significantly larger, they could not be used, because of the judgmental sample design, to make inferences to the population of craft-artists or folk-artists. The results from these surveys can be very helpful, however, in corroborating the results obtained from representative samples and in suggesting further questions and avenues for investigation.

o Response Rates. The reliability of survey results is influenced by the level of the response to the survey. Because nonrespondents are apt to differ in important ways from respondents, surveys with high response rates provide higher-quality data. The Survey of Public Participation in the Arts achieved a very high response rate--about 89 percent of the eligible adults included in the sample provided answers to the questions on craft activities. The Survey of Members did not fare quite as well: 73 percent of craft membership organizations sampled in the first stage returned usable mailing lists and 74 percent of the members who were sampled from the lists sent back usable questionnaires. Response rates for the other three surveys cannot be calculated in a meaningful way, given the judgmental character of the sample selection.

In addition to the problem of nonresponding cases, there is also the problem that not all respondents answered every question. The charts in this report indicate response rates for the specific question items that are referenced.

o Content. The surveys vary greatly in subject content and detail. The Survey of Members provides extensive information on both craft-related and noncraft-related characteristics, ranging from personal and family information to such items as preferred sales outlets for crafts, income and expenses from craft production, and goals and

problems as a craft-artist. The Surveys of Subscribers and Sellers and Exhibitors obtained the same information as the Survey of Members; however, the available published tabulations from the two former surveys are greatly limited in scope. The Survey of Public Participation in the Arts has considerable demographic and socioeconomic information for respondents but only very limited information on craft activities. The Folk-Artist Studies obtained rich sets of materials that provide important contextual detail, although they do not readily admit of classification or generalization.

o Summary. The complete reports of the survey contractors cited above provide more information on methodology and results of each study. As a general matter, the reader should bear in mind the far greater reliability of the data from the two surveys based on large, representative samples--the Survey of Members and the Survey of Public Participation in the Arts--compared with the data from the three supplemental data-gathering efforts--the Survey of Subscribers, the Survey of Sellers and Exhibitors, and the Studies of Folk-Artists. The latter effort is not only based on a very small number of observations, but represents a very different approach to data collection and analysis. The Folk-Artist Studies involved case studies of a handful of communities. The sites were selected to include different regions of the country and different ethnic traditions but, given that only six were studied, could not be selected in any truly representative manner. A major factor in their selection was the availability of a knowledgeable and trained person to serve as the fieldworker.

The findings from the three supplemental studies help place the main study findings in context and hence serve to round out the picture of the craft-artist community as of the time of the 1980 census. All of the studies collectively, although they cannot

substitute for the comprehensive picture that the census affords for other occupations, add substantially to our knowledge of persons working as committed craft-artists.

Highlights of Findings

o How many persons are involved in crafts in the United States today? The 1982 Survey of Public Participation in the Arts estimated that, of the adult population age 18 and older totaling 167 million persons in September 1982, 38 percent had worked with crafts in the past 12 months (Robinson et al., 1985:Table 5.3b and NEA special tabulation). Needle crafts were far more popular than other media--32 percent of adults had worked with fiber in the past 12 months, compared with 12 percent who worked with all other media. (The combined total of persons who worked with crafts is 38 rather than 44 percent, because some adults reported working with both fiber and other media.) These figures clearly include persons very occasionally working in crafts as a leisure activitiy as well as more involved craft-artists.

Data are not yet available that could indicate whether the popularity of crafts among the general adult population has grown or declined during the 1980s. Moreover, data are almost completely lacking that could shed light on trends prior to 1980 and help place the results from the surveys discussed in this report in historical context. A 1974 Louis Harris survey conducted for the American Council for the Arts found that 39 percent of a sample of 3,000 adults said that they currently engage in "woodworking, weaving, pottery, ceramics or other crafts" (Research Division Report #2:4). This figure is comparable to the estimate obtained from the 1982 Survey of Public Participation in the Arts.

The Survey of Members of Craft Organizations estimated that, in fall 1980, there were 150 to 180 thousand committed craft-artists who belonged to craft membership organizations, or about 0.1 percent of the total adult population age 18 and older (Cerf et al., 1982:II.2). Clearly, this figure is an underestimate of persons who are seriously involved with their craft: the Subscriber Survey estimated that one-third of subscribers were not members of craft organizations while at least five-sixths of the persons included in the Folk-Artist Studies were nonmembers. Moreover, the 0.1 percent estimate rests on complex analysis of several data elements, including the membership size categories reported by craft organizations in the 1978 survey, the numbers of names on the membership lists actually received from the sample of organizations used in the first stage of the 1980 Survey of Members, the responses by organization members indicating whether or not they perceived themselves as craft-artists, and the responses by organization members about belonging to more than one craft membership group. This analysis is subject to many kinds of errors. Nonetheless, it is evident that, even if the estimate of committed craft-artists based on the estimate of 150 to 180 thousand member craft-artists is too low by a large factor, persons seriously involved with crafts represent only a small proportion of the adult population.

o How involved are craft-artists in their work? In this context we speak of craft-artists who have exhibited some measure of commitment to crafts. Among craft-artists who belong to craft membership organizations, 55 percent work in crafts on a vocational basis, while 45 percent pursue crafts as a leisure activity (see Figure I.1). Among vocational craft-artists, 45 percent work in crafts as a primary occupation, one-third of these on a full-time basis (40 or more hours per week) and the other two-thirds on a part-time basis. Another 31 percent of vocational craft-artists pursue crafts as a secondary occupation, while the remaining 24 percent

fall into an "other" category that includes primarily full-time teachers and students of crafts, as well as some persons who could not be classified elsewhere. Among leisure craft-artists, 30 percent regularly spend 10 or more hours a week in craft work while another 39 percent regularly work in crafts as a leisure activity but for fewer than 10 hours per week. The remaining 31 percent work in crafts only occasionally.

The Folk-Artist Studies do not permit generalizing about the distribution of craft-artists along the spectrum of involvement in craft work; nonetheless they corroborate the sample survey findings. Of the 63 folk-artists interviewed in 6 communities, 35 had a vocational commitment to their craft and 28 were active in crafts on a leisure basis. Within these two broad categories, the folk-artists included in the 1979 Ethnographic Studies represent all of the subcategories of vocational and leisure involvement identified in the 1980 Survey of Members except for the "other vocational" group comprised primarily of full-time teachers or students of crafts.

Some key findings comparing member craft-artists who work in crafts as a vocation with those whose involvement is as a leisure activity are:

-- Member craft-artists as a group are highly educated: over half have a college or higher degree compared with only one-sixth of the general adult population. Those involved in crafts vocationally include an even higher proportion with a college degree.

-- Member craft-artists as a group are well-off, although no more so than one would expect given their high levels of educational attainment: their average household income in 1980 exceeded the average for the total population by over 25 percent. Vocational craft-artists are considerably less well-off than are those working in crafts on a leisure basis: average household income of vocational craft-artists in 1980

exceeded the average for the total population by only 16 percent and fell short of the average for leisure craft-artists by almost 25 percent.

-- Vocational craft-artists earn more from sales of their crafts than do leisure craft-artists. Many vocational craft-artists also supplement their incomes by teaching. However, vocational craft-artists have high expenses for craft production and make much less from non-craft sources than do leisure craft-artists. These factors account for the lower average income of vocational craft-artists compared with those pursuing crafts on a leisure basis.

-- Two-fifths of vocational craft-artists exhibit their work frequently--at least six times per year. One-third of leisure craft-artists do not show their work at all and, of those who do exhibit, only 15 percent exhibit as often as once every two months. One-half of vocational craft-artists have participated in juried events where their work must be accepted for exhibit, compared with only 12 percent of leisure craft-artists.

-- Three-fifths of vocational craft-artists say that their goal for the next five years is to increase their income from sales of one-of-a-kind crafts. One-half want to devote more time to crafts. In contrast, three-quarters of leisure craft-artists say that their goal is to spend more time on crafts, and only one-quarter want to increase their income from craft sales.

o <u>What are the preferred media of craft-artists</u>? Media vary widely in their popularity among craft-artists. For members of craft organizations, the range is from 42 percent of craft-artists who designate fiber as their primary medium to 1 percent who work primarily with leather (see Figure I.2). Next to fiber, clay, wood, and metal are the most popular media: 17 percent of members designate clay as their primary

medium, a similar percentage designate wood, while 13 percent work primarily in metal. Paper is preferred by 4 percent of members and glass by 3 percent, with other media and combinations of media accounting for the remaining 3 percent of member craft-artists.

The Folk-Artist Studies identified 61 different kinds of crafts across all 6 sites (see Figure I.3), with the range from 11 crafts identified in Scottsbluff, Nebraska, to 23 crafts in Nacogdoches, Texas. (By design, the southwestern Virginia site was restricted to makers of instruments including banjos, dulcimers, fiddles, and guitars.) The 63 folk-artists who were interviewed work in most of the major media identified by the Survey of Members; however, due largely to the nature of the sites that were selected, the distribution of folk-artists by primary medium differs significantly from the distribution of member craft-artists. Wood, not fiber, is the primary medium for over half (33) of the folk-artists included in the Ethnographic Studies. Seventeen work primarily in fiber, six in leather, three in metal, and one in glass, with the remaining three in other media. None of the folk-artists that were interviewed work in clay. The results from the Survey of Members should be viewed as representative of the distribution of major media among the population of committed craft-artists; the Folk-Artist Studies provide valuable additional context about the conditions confronting craft-artists who work in specific media in specific kinds of localities.

Some key findings comparing member craft-artists who work in the four major media--fiber, clay, wood, and metal--are:

-- Clay artists are the most highly educated group of member craft-artists: 70 percent have a college or higher degree.

-- Clay and metal artists are most likely to have a vocational involvement in crafts: three-quarters of clay artists and two-thirds of metal artists work in crafts as a vocation. In contrast, fiber and wood artists are somewhat more likely to work in crafts on a leisure basis.

-- Fiber artists are the most well-off group: their average household income in 1980 exceeded the average for the total population by more than one-third. Wood artists are the least well-off group: their average income exceeded the average for the total population by only 10 percent.

-- Clay and metal artists earn the most income from craft sales; however, metal artists have very high expenses, particularly for materials, that virtually wipe out their profits.

-- Clay and metal artists are more likely to say that, in the next five years, they want to increase their income from sales of unique craft works; fiber artists are most likely to say that they want to devote more time to their craft.

o <u>What are the concerns of craft-artists and folk-artists</u>? Both the group of craft-artists who responded to the Survey of Members and the group of folk-artists interviewed in the Ethnographic Studies voice concerns about the future of crafts and about their own situation as craft-artists. Some key findings are:

-- When asked to list the barriers that, at the present time, they see to further satisfaction from their work, member craft-artists involved in crafts as a vocation are most likely to single out the lack of exposure and education of the public to crafts. This group also is concerned about lack of markets for their work and lack of

recognition. Costs of materials are a problem as well for many vocational craft-artists. For those vocational craft-artists who also have another job, pressure from non-craft obligations is an important problem.

-- Member craft-artists involved in crafts on a leisure basis are most likely to say that pressure from non-craft obligations is a barrier to further satisfaction in their work. Leisure craft-artists also are concerned about lack of training in their craft and about costs of materials. Problems that bear on the relationship of craft-artists to the viewing and buying public are much less important for member craft-artists with a leisure involvement in crafts.

-- The folk-artists interviewed for the Ethnographic Studies who are vocationally involved in crafts express similar kinds of concerns as those of member vocational craft-artists. They are worried about lack of markets and lack of public exposure to and appreciation of fine hand-crafted work. They are also worried about costs and availability of materials and, in some cases, burdensome government regulations.

--The folk-artists with a leisure involvement most commonly express concern about lack of public appreciation of crafts, in contrast to their counterparts in craft membership organizations.

-- What is most evident from the Ethnographic Studies is the effect of the particular environment on the outlook and perspective of the folk-artist. Those working in Puget Island, Washington, and Nacogdoches, Texas, are most likely to lament the lack of public understanding of traditional crafts, the public's unwillingness to pay for high quality, and the pressures of modern life that leave little time for young people to learn craft skills. Nacogdoches includes a number of small, rural communities where

family farming has declined and, with it, the usefulness of many local crafts. Puget Island is an isolated community which has little access to tourist trade and where traditional crafts, such as boat-building, are jeopardized by new materials and techniques. In contrast, instrument makers in southwestern Virginia are experiencing a revival of interest in their work, and some say that business has never been better. Similarly, folk-artists in Taos express the view that both the Anglo and the Hispanic communities have become more interested in and supportive of their crafts.

The following chapters look more closely at craft-artists and folk-artists in America at the time of the 1980 census, drawing on the rich data collected from the special studies sponsored by the National Endowment for the Arts.

II. A PROFILE OF CRAFT-ARTISTS IN AMERICA

Nationwide surveys find that almost 4 in every 10 American adults report working in one or more craft media at some time during the past year. Of the 40 percent who participate in crafts, researchers estimate that about 1 in every 400 (or 1 in 1000 of all adults) evidence serious commitment to their craft through belonging to a craft membership organization. This chapter draws on available survey data to sketch a portrait comparing and contrasting three population groups as they looked in the early 1980s: all adult Americans age 18 and older (from the March Current Population Survey--see note 2.1); adults reporting any type of craft activity in the past 12 months (from the 1982 Survey of Public Participation in the Arts); and all persons belonging to craft membership organizations (from the 1980 Survey of Members). At the conclusion, the chapter summarizes the characteristics of the craft-artists and communities included in the 1979 Ethnographic Studies of Folk-Artists.

Given the limitations of available data, the statistical portrait from the three surveys is of basic demographic and socioeconomic characteristics (see note 2.2). The comparisons from the Survey of Public Participation in the Arts show persons reporting activity in fiber crafts separately from persons reporting work in other craft media. Where appropriate, the comparisons from the Survey of Members also separately identify persons working in the most popular media groups (see notes 2.3 and 2.4).

Demographic Characteristics from Three Surveys

o Sex. Women accounted for just over half--53 percent--of the total adult population age 18 and older in fall 1981 (see Figure II.1). In sharp contrast, women

made up over nine-tenths--92 percent--of the adults in 1982 reporting any type of work in fiber and an even higher proportion--97 percent--of craft-artists belonging to membership organizations in 1980 who worked in fiber. However, women accounted for about the same proportions of craft-artists working in other media as of the total adult population--59 percent of adults reporting any type of work in nonfiber media were women as were 51 percent of member craft-artists working in nonfiber media.

o Age. The median age of the adult population in fall 1981 was 39 years--half of all adults were between the ages of 18 and 39 and half were older than 39 years (see Figure II.2). Persons reporting activity in fiber crafts had the same median age as all adults--39 years. Persons reporting activity in other media were somewhat younger with a median age of 33 years. Member craft-artists as a group were older with a median age of 45 years. Member craft-artists working in wood were the oldest group with a median age of 53 years; member craft-artists engaged in fiber crafts had a median age of 47 years; while all other member craft-artists had a median age of 42 years--about the same as the average for the total adult population and for all adults reporting activity in crafts.

o Marital Status. Three-fifths of the adult population in fall 1981, or 61 percent, were currently married, while one-fifth (21 percent) had never been married and one-fifth (18 percent) had been married but were currently widowed, divorced or separated (see Figure II.3). Persons reporting activity in fiber crafts included a somewhat smaller proportion who were never married (16 percent) and persons reporting activity in nonfiber crafts a somewhat larger proportion who were never married (25 percent) than the figures for all adults. Member craft-artists as a group, and also member craft-artists working in fiber, included a larger proportion who were currently married--72 percent--than either the general adult population or those

reporting some kind of work with crafts. Member craft-artists working in wood had the largest proportion of currently-married persons--82 percent--and the smallest proportion of never-married persons--8 percent.

o Race. The adult population in fall 1981 was predominantly of the white race, but 13 percent were persons of other races, such as black, Asian and Pacific Islander, and American Indian (see Figure II.4). The proportion of persons of other races falls off dramatically as one moves along the scale toward greater commitment to crafts. Persons of other races accounted for 10 percent of those reporting activity in fiber media, 7 percent of the smaller group reporting activity in nonfiber media, and only 2 percent of the very small group of craft-artists belonging to craft membership organizations.

Education and Employment from Three Surveys

o Educational Attainment. Two-thirds of the adult population as of fall 1981 had completed their formal education at a level no higher than a high school diploma (see Figure II.5 and note 2.5). The other one-third had obtained one or more years of college training, with about half of those completing enough years (four or more) to obtain a bachelor's or higher degree. The level of formal education attained increases as one moves along the continuum toward greater commitment to crafts. Persons reporting activity in fiber media included 46 percent with college training, compared with 32 percent among the general adult population; however, three-fourths of those with college experience among persons active in fiber did not complete a full four years. Persons reporting activity in nonfiber media included over half (52 percent) with college training, of whom almost three-fifths completed at least four years.

Member craft-artists as a group exhibited a very high degree of formal education. Over four-fifths (83 percent) had college training and, of these, two-thirds completed at least four years and almost two-fifths completed five or more years of undergraduate and graduate education. The older average age of member craft-artists may account in part for their higher level of education. That is, the younger persons comprising larger proportions of all adults and of adults reporting any kind of craft activity in the past year may not yet have had time to complete their undergraduate or graduate training. On the other hand, member craft-artists include a larger proportion of older persons who would be expected to have less education, given that average educational attainment in the 20th century has increased dramatically for successive generations. Nonetheless, it is evident that member craft-artists are a highly-educated group.

By primary medium, member craft-artists working in clay exhibited the highest levels of educational attainment--93 percent had college training, of whom four-fifths completed four or more years. In contrast, member craft-artists working in wood exhibited the lowest educational attainment profile of the major media groups--only 70 percent had college experience and, of these, very little more than half completed four or more years of college.

o Employment Status. As of September 1981, four-fifths of the adult population reported that they worked either inside or outside the home--75 percent of these people were employed in a paid job (or were self-employed) and 25 percent were homemakers (see Figure II.6). Of the remaining one-fifth of all adults, about 40 percent were retired and 60 percent were in other statuses, including unemployed persons, full-time students, persons with disabilities, and all others. The employment picture for persons reporting activity in crafts is similar to the picture for all adults,

with the exception of the proportions of workers engaged in homemaking versus other kinds of work. Of the 85 percent of persons active in fiber who were working inside or outside the home, almost two-fifths were in the homemaker group compared with one-quarter for the general adult population. In contrast, of the 82 percent of persons active in nonfiber media who were working, only one-sixth were homemakers.

The employment picture for member craft-artists as a group is similar to that for all adults, with the exception of the higher proportion of retired persons among those not working. Of the 22 percent of members who were not working, over three-fifths were retired compared with under two-fifths for the general adult population. Member craft-artists working in fiber media, like all adults active in fiber, included a high proportion of homemakers among the total of those working--two-fifths in each case. But, unlike all adults active in fiber and like all member craft-artists, member fiber artists included a high proportion of retirees among those not working--three-fifths. Member craft-artists working in wood exhibited a distinctive employment picture, characterized by high proportions of persons working in paid jobs and of retirees, and, conversely, low proportions of homemakers and of persons in other employment statuses.

Economic Well-Being from Three Surveys

o Household Income. Average annual household income for the general population, counting up the income contributed by every household member, amounted to $20,700 for the period fall 1979 to fall 1980 (see Figure II.7 and note 2.6). Member craft-artists were better off as a group with household income for the 12 months preceding the Survey of Members averaging $26,300. This amount is 27 percent higher than the figure for the general population, but no more so than one would expect

given the generally higher levels of education attained by member craft-artists (see note 2.7). Member craft-artists working in fiber were the most affluent--average yearly household income for these craft-artists totalled $28,300, over one-third higher than the overall average. In contrast, member craft-artists working in paper and leather were least well off--yearly household income for these craft-artists averaged $18,300, a figure that is 18 percent below the average for the general population. (Comparable tabulations of household income are not available for all adults reporting some activity in crafts in the Survey of Public Participation in the Arts.)

o Home Ownership. In fall 1981, 65 percent of adults lived in homes that a household member owned (or was buying) as opposed to rented (see Figure II.8 and note 2.8). Home ownership levels were about the same for adults reporting any type of activity in crafts: roughly two-thirds of adults reporting activity in fiber media and in nonfiber media lived in homes that were owner-occupied. Home ownership was much more prevalent among member craft-artists than among all adults or all adults reporting some craft activity. Over four-fifths of member craft-artists reported that they lived in an owner-occupied home with a range from 85 percent of fiber and wood artists to 73 percent of paper and leather artists who were home owners.

Place of Residence from Three Surveys

o Region of Residence. The distribution of the adult population by region of residence as of the end of 1981 was as follows (see Figure II.9): about one-third lived in the South, one-quarter in the Midwest, and about one-fifth each in the Northeast and in the West. Member craft-artists exhibited a somewhat different regional profile: a higher proportion lived in the Northeast--28 percent compared with 22 percent of all adults--while a smaller proportion lived in the South--29 percent compared with 33

percent of all adults. Similar proportions of member craft-artists and of all adults lived in the Midwest and West. (Comparable tabulations are not available for all adults reporting some type of craft activity from the Survey of Public Participation in the Arts.)

Looking at major media groups, member craft-artists working in clay were less likely to live in the Midwest and more likely to live in the West compared with craft-artists working in other media. Member craft-artists working in wood were less prevalent in the Northeast and more concentrated in the Midwest than other media groups, while member craft-artists working in metal were less prevalent in the South and more concentrated in the Northeast.

o Type of Residence. In fall 1981 two-thirds of the adult population resided in metropolitan areas with the remaining one-third living outside metropolitan centers. Three-fifths of those living in metropolitan locations resided in suburban areas while the remaining two-fifths lived in the central cities (see Figure II.10). Adults reporting some activity in crafts exhibited very similar residential patterns as all adults. Persons reporting activity in nonfiber media were somewhat less likely to reside in central cities. Craft-artists belonging to craft membership organizations were somewhat more likely to live outside metropolitan areas, but, of those living in metropolitan locations, a somewhat higher proportion lived in central cities than was true of the general adult population. However, these differences are small. Among the major media groups, member craft-artists working in fiber were most likely and member craft-artists working in wood were least likely to live in metropolitan areas.

An Overview of Folk-Artists and Their Communities

The 1979 Ethnographic Studies of Folk-Artists involved sending trained observers to seek out and talk with craft-artists working in each of six different communities located across the country. In five sites, the observers endeavored to find out about the range of crafts and craft-artists working in the community. In one site, southwestern Virginia, the observer concentrated by design on craft-artists engaged in instrument-making. The communities were selected to provide a diverse range of geographic locations, ethnic groups and types of craft work. There was also the expectation that each community would have an active population of folk-artists working primarily in a traditional mode, that is, using techniques, materials, and artistic standards handed down through their families or more broadly through the ethnic group with which they identified in the community. A related expectation was that these folk-artists would be largely outside the "mainstream" of contemporary or "elite" American crafts; that they would not belong to craft membership organizations or participate actively in relating to craft-artists in other communities, to the viewing and buying public outside their own area, or to contemporary trends in craft design and production.

As it turns out, a number of the 63 folk-artists included in the Ethnographic Studies differ importantly from the a priori expectations. Many of them, indeed, follow traditional, time-honored modes of craft design and production, and relatively few are concerned with contemporary artistic trends in their craft. Nonetheless, many are aware of and eagerly take advantage of improvements in materials and tools, such as power tools for boat-building and instrument-making. Others are more properly classified as "revivalists," in that they took up a craft which had been dormant in their community and acquired their skills on their own, rather than through standing at

their parents' or grandparents' knees. Yet others are better classified as hobbyists rather than as folk-artists working in established traditions to produce crafts of time-honored value to their communities.

A number of these 63 folk-artists are also well-connected in one way or another with the mainstream crafts world. Very few belong to regional or national craft membership organizations, but one in six belong to one or another type of craft-related organization, such as a local quilting club or an association of boat builders. The majority sell and/or exhibit their work at least occasionally. A few have nationwide mail-order businesses, have been written up in the national media, or have been invited to exhibit at prestigious art institutes.

Yet, on balance, the Ethnographic Studies were successful in identifying communities of folk-artists working in traditions that reflect their heritage and their locality who would not readily be identified in sample surveys. The Ethnographic Studies are particularly valuable in portraying the local context in which folk-artists work and in how the relationships among the artists and their communities have changed over time.

o Basic Demographic Characteristics of 63 Folk-Artists. Although generalizations are not possible to any larger population based on the folk-artists included in the Ethnographic Studies, it is useful to summarize their basic characteristics and how they compare with the craft-artists identified in the other surveys.

-- The 63 folk-artists include 38 men and 25 women, the latter making up 40 percent of the total. This is a much smaller proportion of women than in the population as a whole or than in the populations of craft-artists identified in the Survey of Public Participation in the Arts and the Survey of Members. The small proportion of women

folk-artists is largely because the Ethnographic Studies interviewed relatively many wood artists and relatively few fiber artists.

-- The median age of the 63 folk-artists is 61 years, much higher than the median for the general adult population and the medians for craft-artists in the Survey of Public Participation in the Arts and the Survey of Members. This is primarily due to the very high median ages of folk-artists identified in Nacogdoches, Texas, an area of dying crafts among a declining black farm community, and Puget Island, Washington, a self-contained community of Norwegian boat builders.

-- The folk-artists include representatives of a wide range of ethnic groups, including ten blacks in Nacogdoches, Texas, and nine Hispanics in Taos, New Mexico, and Scottsbluff, Nebraska. There is one Sioux Indian among the folk-artists (in Scottsbluff), one person of Swedish origin (in the town on the mainland across from Puget Island), one person of German-Russian origin (in Scottsbluff), one immigrant from Australia (in Scottsbluff), and eleven Norwegians in Puget Island. Nationwide, the craft-artist populations identified in the Survey of Public Participation in the Arts and the Survey of Members include quite small proportions of blacks, Hispanics, and Native Americans. Hence, the Ethnographic Studies are valuable in adding a perspective on the characteristics and conditions confronting craft-artists from these backgrounds.

-- Among the 63 folk-artists, almost three-quarters are employed either inside or outside the home. Of these, about three-quarters have a paid job (or are self-employed) and one-quarter are homemakers. The remaining one-quarter of the folk-artists are retired. These figures are comparable to those for the general adult population and for the populations of craft-artists identified in the Survey of Public

Participation in the Arts and the Survey of Members, with the exception that the folk-artists include a higher proportion of retired persons.

-- With regard to place of residence, the Folk-Artist Studies deliberately selected communities representing different kinds of crafts and craft traditions in different areas of the country. The six sites selected include, moving from East to West: South Thomaston, Maine; southwestern Virginia (stringed instrument makers only); Scottsbluff, Nebraska; Nacogdoches, Texas; the area around Taos in northern New Mexico; and Puget Island, Washington. All of the communities, as discussed further below, are rural or small-town areas, largely removed from the tourist trade.

o Communities of Folk-Artists. Below are brief descriptions of the sites included in the 1979 Ethnographic Studies (drawing heavily on Nickerson, 1979).

-- South Thomaston, Maine, is a rural coastal community with a population of less than 5,000. It is out of the mainstream of tourist activity and Camden, the nearest tourist center, is 20 miles north. The ethnic composition of the community is predominantly white Anglo-Saxon Protestant. Eleven folk-artists were interviewed in Maine. Four of these people work at their craft full-time as their primary means of support. The seven part-time practitioners, two of whom have a vocational part-time or secondary involvement in craft production and five of whom work in crafts on a leisure basis, include some who are obviously traditional, some hobbyists, and some revivalists. Four of the South Thomaston folk-artists work in wood, including three who build boats and one who makes lobster pots. Five work in fiber, one in leather, and one in other media including dolls made from apples and cornhusks and lobstermen made from shells.

Those who produce craft items for the use of family and friends or for personal satisfaction express fewer concerns about their work than those whose crafts generate income. Many of the folk-artists in South Thomaston who produce items for sale are vitally concerned about cost of materials, and the boat builders worry about the availability of good wood irrespective of price. Many folk-artists are critical of government regulations that hamper small businesses, such as IRS and Coast Guard regulations. In at least one instance, sales tax regulations deter the folk-artist from actively marketing her products.

Interviews with community personnel revealed lack of understanding and appreciation of local crafts on the part of these people. Some community personnel are almost totally ignorant of local crafts activities, others feel that local folk-artists deserve no more consideration than other local businesses, and one can see no necessity in preserving old outmoded skills. In spite of frequent references to craft exhibits and teaching opportunities, it does not appear that the folk-artists from this area have been successfully integrated into the life of the community in any meaningful way.

-- The site in Appalachia includes thirteen counties in southwestern Virginia. The area is predominantly white, although there are large black populations in the urban portion. The fieldwork for this site focused only on instrument makers. Other craft traditions in the area include: quilting, weaving, basket-making, applehead doll-making, rug braiding and hooking, wood-carving, spinning, and blacksmithing.

Ten luthiers were interviewed. Six of them have a vocational involvement in their craft, including four who produce instruments full-time, and four are involved on a leisure basis. Most of them can be viewed as traditional folk craft-artists, although a few are revivalists. Many express a need for better work space and equipment. In at

least one case, the high cost of materials has convinced an instrument maker to stop making banjos, because he would have to charge an exorbitant price. A number of folk-artists say that there is a general lack of public appreciation for the quality of well-crafted hand-made instruments and a consequent reluctance to pay the prices that must be charged for these products. This observation is frequently coupled with criticism of overpriced mass-produced instruments of inferior quality. On the other hand, several folk-artists say that business has never been better and that there is greater interest in "old-timey" music and instruments.

Interviews with community personnel elicited a wide range of knowledge about and attitudes toward local folk-artists from sympathy to their needs to almost total ignorance and lack of sensitivity. Those political issues that affect local culture and production and sales of crafts in this site generate heated response from both folk-artists and community personnel. These issues center around the future expansion of the Mount Rogers National Recreation Area, craft sales through licensed outlets on the Blue Ridge Parkway, and the interaction between local folk-artists and government agencies.

-- Scottsbluff and Gering, Nebraska, twin cities whose total population is about 19,000, are located in western Nebraska. The ethnic groups represented there include Anglos, Mexican-Americans, a large number of German-Russians, several Native-American families, and a few of Greek and Japanese background. There is little tourist activity, and the National Parks Service activities at the Scotts Bluff National Monument are minimal. There is no interaction between Parks Service personnel and local folk-artists. Regional self-perceptions center around the cattle country culture and the myths of the American West.

Twelve folk-artists were interviewed. Six of them have a vocational involvement in crafts, including four who work full-time, and six have a leisure involvement. Four of the folk-artists are working in wood, three in fiber, and five in leather. The majority of the folk-artists interviewed in Scottsbluff operate out of a familial, rather than a broader cultural, tradition.

While some of the folk-artists express a desire for better outlets for the sale of their wares, many are primarily interested in an outlet for their creative talents. Those folk-artists supporting themselves through their work (specifically, the saddle makers and leather workers) have the most identifiable needs and problems. They suffer double jeopardy in their interaction with mass production. On one hand, they compete for markets with less expensive factory goods--the public is interested in hand-crafted items but is unwilling to pay the necessary price; and, on the other hand, they must depend on factory-made tools, despite their dwindling quality. A few of the part-time folk-artists would be interested in spending more time at their crafts, but are unable to do this because of their full-time jobs. Most of the community personnel are ignorant of local folk-artists.

-- Nacogdoches, Texas, includes a number of small black communities. The county is rural, has until recently been oriented towards small farms, and has a population of about 42,500. While the local university and school system have been integrated for a number of years, racial issues are still present in the community.

Ten black folk-artists were interviewed, including three who are vocationally involved in their craft but on a part-time or secondary basis and seven with a leisure involvement, five of whom produced and sold more in the past than they do now.

Four of these folk-artists work in wood, five in fiber, and one (a retired blacksmith) in metal.

The Nacogdoches site is characterized by an almost total lack of current craft activities. The exception to this are recently-organized quilting circles which serve both as social gatherings and to give the participants a chance to supplement their incomes by producing quilts that are sold through local craft outlets. The lack of crafts in the area can be partly explained by the demise of the small family farm caused by the increased mechanization of farm work and the consequent growth in the size of farms. Since many of the crafts in the area were farm crafts, there is no longer any need for them. Younger people are leaving the area. Most of the folk-artists interviewed are older and retired and their perspective is frequently nostalgic. They often bemoan the fact that young people are not interested in craft traditions and "old-timey" things. On the other hand, some of the women participating in the quilting circles speak of a revived interest in their work.

-- The Taos and Rio Arriba area of northern New Mexico includes large numbers of folk-artists practicing in the Hispanic communities of the region. All of the folk-artists interviewed are Hispanics, and their local communities range in size from 500 to several thousand population. While there are major fine arts "colonies" in the area and ready access to the tourist trade, it is still possible to find folk-artists who hold tenaciously to their traditions, in spite of over 100 years of powerful influence from Anglo-American culture.

Eight folk-artists were interviewed. Seven of them have a vocational involvement in their craft, including four who work full-time, and one pursues craft work as a leisure activity. Five of the folk-artists work in wood, one in fiber, and two in metal. While

they represent a broad spectrum, ranging from traditional wood carvers to a maker of avant garde jewelry, they are all producing within a conscious ethnic tradition and attempting to express this tradition in their products. Some of their immediate concerns are lack of time for their craft, their inability to grow artistically given the need to produce items for sale, and the seasonality of sales.

The community personnel agreed that folk-artists are not well integrated into the institutional life of the community. A community-oriented craft membership organization has recently been providing considerable support to Hispanic folk-artists. In general, folk arts and crafts in New Mexico seem to be characterized by a growing concern on the part of the artists to regain aesthetic control of their activities from Anglo-Americans and a sense that there is greater public appreciation both within the Hispanic and the Anglo communities for their crafts.

-- Puget Island, Washington, is located twenty miles from the mouth of the Columbia River, between Washington and Oregon. Like the rest of Wahkiakum County (population under 5,000), it is an isolated community with no developed tourist trade. The island is populated by about 700 people of Scandinavian ancestry, most of whom are Norwegian. The commmunity has been settled only since the early 1900s and is primarily oriented towards fishing. The islanders' strong sense of ethnicity and isolation has fostered a feeling of separateness from Cathlamet, the mainland town of which the island is technically a part.

Twelve folk-artists were interviewed, of whom six are vocationally involved in their craft, but only one on a full-time basis, while six pursue their craft on a leisure basis. Six work in wood, most of whom are boat builders, three in fiber, one in stained glass, and two in foodways (lutefisk and other traditional Norwegian foods). All of the folk-

artists learned their crafts from relatives, and there is little question about the traditional nature of any of the crafts.

Crafts are engaged in as a celebration of ethnicity, as in the foodways and lace-making, or as an occupation, as with the boat builders and net menders. Those engaging in craft activities as part of their occupation express the most concerns, and these concerns are usually about the cost and availability of materials and seemingly senseless and restrictive government regulations. Many of the folk-artists voice the opinion that the public generally has lost respect for quality and is more interested in price.

All of the community informants agreed that the folk-artists and their skills are not effectively integrated into community institutions and offered widely varying explanations for this state of affairs.

The next chapter, using data from the Surveys of Members, Sellers and Exhibitors, and Subscribers explores the characteristics of craft-artists pursuing craft work as a vocation versus craft-artists with a leisure involvement in their craft. Chapters IV and V explore in more depth the concerns of vocational and leisure craft-artists, while Chapter VI looks at craft-artists from the different perspective of their primary media. These last three chapters use the more detailed information from the Survey of Members and also bring to bear the rich contextual material obtained in the Ethnographic Studies of Folk-Artists.

Notes

2.1. The Current Population Survey (CPS) is a large household survey that is conducted monthly to obtain estimates of employment and unemployment. The March supplement to the CPS obtains extensive socioeconomic data not ascertained in other months. Most tabulations for all adults are from this source; a few are from other surveys. For greater temporal comparability with the Survey of Public Participation in the Arts (SPPA) and the Survey of Members, for which data collection centered around fall 1982 and fall 1980, respectively, the CPS results were centered around fall 1981 by averaging figures for the March 1981 and March 1982 surveys.

2.2. All charts in this chapter are based on weighted data. For the March CPS and the SPPA, the weights are designed to obtain estimates of the U.S. civilian, noninstitutionalized adult population age 18 years and older, totalling 163.4 million in fall 1981 and 165.9 million in fall 1982. The unweighted number of persons in the SPPA who reported any work in fiber in the past 12 months is 1,408, and the unweighted number who reported any work in other media is 535 of a total sample of 4,244 persons with valid responses to the questions on craft activities.

Sources for the tabulations from the CPS and other federal surveys are U.S. Bureau of the Census (1982a, 1982b, 1983a, 1983b, 1983c, 1984a, 1984b, 1985) and U.S. Bureau of Labor Statistics (1981). Tabulations from the SPPA are based on special runs of the survey microdata records.

For the 1980 Survey of Members, the weights are relative weights designed to compensate for the different rates used in selecting the sample. For example, the average relative weight for fiber artists, who were undersampled, is 1.09, while the

average relative weight for metal artists, who were oversampled, is .75. The unweighted number of persons on which percentages are based, which varies because of different response rates by question, is noted on each chart. Tabulations from the Survey of Members are derived from Cerf et al. (1982).

2.3. Cross-tabulations from the 1982 Survey of Public Participation in the Arts were not produced for the unduplicated total of adults (38 percent of all persons 18 and older) responding yes to either one or both questions on craft activity in the past 12 months, nor for persons who answered yes to only one question but not both. Instead, the available tabulations are for two overlapping groups which together add up to 118 percent of the unduplicated total. These groups are: (1) persons reporting that they engaged in "weaving, crocheting, quilting, needlepoint, sewing or similar crafts", who account for 85 percent of the unduplicated total, including 67 percent who worked exclusively in fiber and 18 percent who worked both in fiber and other media; and (2) persons reporting that they worked with "pottery, ceramics, jewelry, or did any leatherwork, metalwork, or similar crafts", who account for 33 percent of the unduplicated total, including 15 percent who worked exclusively in non-fiber media and 18 percent who also engaged in fiber crafts. The characteristics of persons working in fiber media would clearly dominate tabulations for the unduplicated count of persons reporting craft activity.

2.4. Classification of member craft-artists by media category is based on responses to a question asking for the primary medium in which they worked--fiber, clay, metal, wood, paper, glass, leather, and other.

2.5. The tabulations on level of education from the CPS and SPPA are based on answers to a question on number of years of school completed (number of years

attended for the latter survey), which includes categories for 1 to 12 years of elementary and high school education and 1 to 8 or more years of college. The education question in the 1980 of Survey of Members has 10 categories: (1) some high school, (2) high school, (3) some college, (4) two-year college degree, (5) technical/vocational degree, (6) four-year college degree, (7) graduate work, (8) master's degree, (9) doctorate or professional degree, and (10) other. The categories in Figure II.5 represent combinations of responses as follows: "high school or less education" includes 1 to 12 years of elementary and high school education from the CPS and SPPA and categories (1), (2), and (10) from the Survey of Members; "some college" includes 1 to 3 years of college from the CPS and SPPA and categories (3), (4), and (5) from the Survey of Members; "B.A." (college degree) includes 4 years of college from the CPS and SPPA and category (6) from the Survey of Members; and "some graduate school" includes 5 or more years of college from the CPS and SPPA and categories (7), (8), and (9) from the Survey of Members.

2.6. The average yearly income estimate for total households from the Current Population Survey (which may not be precisely the same as average household income for all adults) was constructed to correspond to the income reference period of the 1980 Survey of Members by adding to the average CPS household income for 1979 three-quarters of the difference between the average amounts for 1979 and 1980. The amounts for member craft-artists subtract out expenses incurred in the production and marketing of crafts for greater comparability with the CPS income concept which counts net rather than gross income for self-employed persons. See Chapter III for a fuller discussion of the problems and ambiguities in the income and expense data obtained in the Survey of Members.

2.7. Income is highly correlated with educational attainment. If the total adult population had the same distribution of educational attainment as member craft-artists, then average yearly income for total households as of fall 1980 would be about $27,100 instead of the observed figure of $20,700. (This is a rough calculation that assumes the following distribution of educational attainment from the Survey of Members and average yearly income based on U.S. Bureau of the Census (1982b:Table 13): 17 percent of households headed by persons with no more than a high school education and average income of $16,900; 27 percent headed by persons with 1 to 3 years of college and average income of $23,100; 25 percent headed by persons with 4 years of college and average income of $30,100; and 31 percent headed by persons with 5 or more years of college and average income of $33,900.) The observed average yearly household income of $26,300 for member craft-artists, then, is close to the expected amount.

2.8. Home ownership data for the general population are based on the American Housing Survey (U.S. Bureau of the Census, 1983c), which estimates the proportion of occupied housing units that are owner occupied. The proportion of owner-occupied units may not be the same as the proportion of adults living in owner-occupied units.

III. CRAFTS AS LEISURE VERSUS CRAFTS AS VOCATION

Craft-artists who evidence commitment to their craft show considerable variation in the role that craft production plays in their lives. Of persons belonging to craft membership organizations, 55 percent work in crafts on a vocational basis, while 45 percent pursue crafts as a leisure activity.

Further categorizing vocational member craft-artists, those who make their livelihood from crafts on a full-time basis by working in crafts as a primary occupation 40 or more hours per week comprise 8 percent of the total of members (and 15 percent of vocational craft-artists); another 17 percent of members (and 30 percent of vocational craft-artists) work in crafts as a primary occupation on a part-time basis (less than 40 hours per week); and 17 percent (or 30 percent of the vocational category) pursue crafts as a secondary occupation in addition to another job. Finally, included among vocational craft-artists are 13 percent of the total of members (about 25 percent of the vocational category) who are full-time teachers or students of crafts or who could not be classified in another category.

Categorizing leisure member craft-artists, those who regularly devote 10 or more hours a week to their craft comprise 14 percent of the total number of members (and 30 percent of the leisure category), while those who regularly pursue crafts on a leisure basis but for less than 10 hours per week make up 18 percent of the total (and 40 percent of leisure craft-artists belonging to craft membership organizations). Finally, member craft-artists who only occasionally work in crafts constitute 14 percent of the total of members (and 30 percent of the leisure category).

This chapter draws on available data from the 1980 Survey of Members to compare and contrast committed craft-artists belonging to craft membership organizations who have a vocational involvement in crafts and those who are engaged in crafts as a leisure pursuit. The characteristics examined include basic demographic and socioeconomic dimensions and also dimensions that relate directly to the members' work in crafts. Chapter IV examines in greater detail the characteristics of member craft-artists and of the folk-artists in the 1979 Ethnographic Studies who pursue crafts as a vocation, while Chapter V provides a similarly detailed portrayal of the characteristics of member craft-artists and folk-artists who pursue crafts on a leisure basis. The analysis in these chapters looks at subgroups within the two broad categories of vocational and leisure involvement, while the analysis in this chapter looks at category totals.

Finally, this chapter includes data from the ancil ary surveys of Sellers and Exhibitors and Subscribers that were conducted along with the Survey of Members in 1980. The tabulations available from the ancillary surveys are limited in scope and detail, which is the primary reason for including them in this broad overview of vocational and leisure craft-artists.

The samples of craft-artists included in the 1980 Survey of Sellers and Exhibitors who sell their work through nationally-known outlets and exhibit at prestigious fairs are small--140 persons in all (see note 3.1)-- and not representative of these groups as a whole. Moreover, based on questionnaire responses, the survey analysts estimated that virtually all of the sellers and exhibitors belonged to craft membership organizations. Nonetheless, the limited data available from the Survey of Sellers and Exhibitors are valuable for indicating some of the characteristics of craft-artists who are totally involved in craft production, who stand at the peak of their profession, and who are not separately identifiable in the larger Survey of Members. (In the analysis that

follows, this group of craft-artists is referred to by the term "nationally-recognized vocational craft-artists".)

The 1980 Survey of Subscribers indicates how craft-artists identified by another dimension of involvement--subscribing to a craft publication not produced by a craft membership organization--compare with member craft-artists in terms of basic demographic, socioeconomic, and craft-related characteristics. The sample for the Survey of Subscribers, like that for the Survey of Sellers and Exhibitors, is small in number (168 respondents) and is not representative of the population of subscribers. There is also considerable overlap among the populations of member and subscriber craft-artists: an estimated 73 percent of the subscribers in the 1980 survey belonged to one or more craft membership organizations. Nonetheless, the information on subscribers merits examination to assess the extent to which the larger Survey of Members appears to be capturing fully the characteristics of committed craft-artists who are in the mainstream of the contemporary American craft world.

Demographic Characteristics

o Sex. The proportions of men and women among craft-artists belonging to craft membership organizations differ very little comparing vocational with leisure member craft-artists: about 70 percent of both groups are women (see Figure III.1). In contrast, about half of nationally-recognized vocational craft-artists are women, a proportion that is significantly lower than the proportion for member craft-artists but right in line with the proportion among the general adult population. Subscriber craft-artists stand at the other extreme: like persons who reported any activity in fiber crafts during the preceding 12 months (from the Survey of Public Participation in

the Arts), this group is predominantly female in composition--88 percent of subscribers (and 92 percent of persons reporting fiber activity) are women.

o Age. Member craft-artists in the vocational category have a lower median age than member craft-artists in the leisure category--43 years for the former group compared with 51 years for the latter group (see Figure III.2). Nationally-recognized vocational craft-artists are yet younger than other vocational member craft-artists with a median age of 36 years, which is younger than the median age of 39 years for the entire adult population (from the Current Population Survey). The median age for subscriber craft-artists is 40 years, which is about the same as the median age of all adults and of adults reporting any kind of activity in fiber media during the preceding 12 months.

Socioeconomic Characteristics

o Education. A somewhat higher proportion of member craft-artists with a vocational involvement in their craft have completed four or more years of college education resulting in a B.A. or higher degree than is the case for member craft-artists involved in their craft on a leisure basis--the figures are 60 percent and 53 percent, respectively (see Figure III.3). Nationally-recognized vocational craft-artists include a very high proportion--over three-quarters--who have completed 4 or more years of college.

Subscriber craft-artists include 60 percent who have a bachelor's or higher degree. This figure is the same as that for member craft-artists with a vocational involvement and strikingly higher than the proportion of the general adult population with four or more years of college (16 percent) or the proportions of persons reporting any activity

in fiber or nonfiber crafts with this level of educational attainment (12 and 29 percent, respectively).

o Employment. Almost 70 percent of member craft-artists who report a vocational involvement in crafts are currently employed either full-time or part-time in paid jobs in the labor force (including the self-employed), as are fully 87 percent of nationally-recognized vocational craft-artists (see Figure III.4). Half of the member craft-artists who report a leisure involvement in crafts are currently employed, as are almost two-thirds of subscriber craft-artists.

The rates of employment in paid jobs for vocational craft-artists belonging to craft membership organizations and subscriber craft-artists are higher than the rate for the general adult population (61 percent) and comparable to the rate for adults reporting any kind of activity in nonfiber media (67 percent). In contrast, the rates for leisure craft-artists belonging to craft membership organizations and persons reporting any kind of activity in fiber media are comparably low--50 and 52 percent.

Among employed craft-artists, the proportion who report that crafts is their primary occupation varies by level of involvement in craft work (see Figure III.4 and note 3.2). Almost half of employed member craft-artists in the vocational category list craft work as their primary occupation, as do almost all of nationally-recognized vocational craft-artists who are currently employed. Very few member craft-artists in the leisure category, but two-fifths of employed subscriber craft-artists, list craft work as their primary occupation.

o Household Income. Member craft-artists in the vocational category have lower yearly household income on average than do member craft-artists with a leisure

involvement in crafts--the estimated figures as of fall 1980, including income of all household members but subtracting the craft-artist's expenses incurred in producing and selling crafts, are $24,000 for the former group versus $29,800 for the latter (see Figure III.5 and note 3.3). The average household income of vocational craft-artists, in fact, is lower, by over 10 percent, than the amount one would expect based on their level of educational attainment, while the average household income of leisure craft-artists exceeds the expected amount by about 10 percent (see note 3.4).

Nationally-recognized vocational craft-artists have even lower annual household income as a group, averaging an estimated $20,900, or about the same as the estimated figure for the total adult population. Subscriber craft-artists have an estimated yearly household income of $24,400, about the same as the figure for all member craft-artists in the vocational category.

The personal income of craft-artists represents an important contribution to household income. Member craft-artists in the vocational category contribute almost two-fifths (37 percent) of total household income on average, while those with a leisure involvement contribute almost one-half (49 percent). Vocational craft-artists with national recognition and subscriber craft-artists each contribute about two-fifths (45 and 43 percent, respectively) to household income.

As discussed in a later section, while vocational craft-artists have much higher levels of gross income from craft sales than do leisure craft-artists, they also have heavy expenses for craft production that reduce their net income from craft sales. Moreover, craft-artists in the vocational category have lower levels of income from other sources than do those in the leisure category. The result is that, on average, total yearly household income declines as the level of involvement in crafts as a vocation grows.

However, it is important to stress that any conclusions drawn on the basis of the income and expense data collected in the Surveys of Members, Sellers and Exhibitors, and Subscribers should be viewed as tentative. These data have conceptual and technical problems (see note 3.3) that make their use questionable.

o Summary. Comparing craft-artists who are vocationally involved in their craft with leisure craft-artists has turned up important differences on basic demographic and socioeconomic characteristics. Vocational craft-artists, especially those with national recognition, include proportionally more men, tend to be younger and better educated, and are more likely to be employed (in paid jobs or self-employed) than is true of leisure craft-artists. However, yearly household income is significantly higher on average for the latter group. Subscriber craft-artists closely resemble vocational craft-artists who belong to craft membership organizations, with the exception that the subscribers include a much higher proportion of women.

But these basic comparisons only provide the beginning of understanding the different worlds within the craft-artist population. Of greater interest is to determine how craft-artists compare on characteristics that bear directly on their activities as persons engaged, to varying degrees, in producing, showing, and marketing the work of their hands.

Primary Media of Craft-Artists

A central dimension in the definition and self-identification of a craft-artist is the particular kind of craft work that he or she does. This dimension has many aspects, including the raw materials used in production, the techniques and tools used to mold the materials, and the type of finished object that is produced.

The 1980 Surveys of Members, Sellers and Exhibitors, and Subscribers focused on one important aspect of the identification of craft-artists by their work, specifically the media or materials used in craft production. The questionnaire listed seven major kinds of craft media--fiber, clay, leather, paper, glass, metal, and wood--along with an "other" category. Craft-artists were asked to indicate all of the media in which they worked and then to designate one category as their primary medium.

The popularity of the major kinds of craft media varies by level of involvement in craft production. Almost half of member craft-artists with a leisure involvement work in one or another form of fiber as their primary medium. Fiber is also the primary medium most frequently named by member craft-artists working vocationally in crafts, but the proportion is considerably smaller--36 percent (see Figure III.6). Only 17 percent of nationally-recognized vocational craft-artists work in fiber as a primary medium.

Clay is the most popular primary medium among nationally-recognized vocational craft-artists, two-fifths of whom work in clay, and the next most popular primary medium after fiber among all member craft-artists in the vocational category, accounting for one-fourth of that group. In contrast, clay attracts only one-tenth of member craft-artists with a leisure involvement. For the latter group, wood represents the next most popular primary medium after fiber, attracting one-fifth of leisure craft-artists. Only one-seventh of vocational craft-artists in total and those who are nationally recognized work primarily in wood. Metal is next in popularity after wood as a primary medium among most categories of involvement in crafts, accounting for one-seventh of all vocational craft-artists and one-tenth of all leisure craft-artists.

The other media categories (not shown) are the primary choice of only three or four percent of member craft-artists.

Among subscriber craft-artists, fully two-thirds report fiber as their primary medium. Clay is the next most popular primary medium, accounting for one-fifth of subscriber craft-artists, while no other major media category accounts for more than three or four percent of subscriber craft-artists. In this regard, subscriber craft-artists look like all adults reporting some kind of activity in crafts in the preceding 12 months (from the Survey of Public Participation in the Arts), of whom about three-quarters work primarily in fiber and the other one-quarter in some other medium (see note 3.5).

Training and Development of Craft-Artists

To enhance understanding of the role that craft production plays in the lives of craft-artists and the implications for the role of crafts in the society at large, it is useful to look at developmental influences on craft-artists. What kinds of training have they received? Have they devoted relatively few or relatively many years to craft work and specifically to work in their primary medium? Are they continuing to acquire training in their craft? Answers to these and related questions can help in assessing the extent to which craft work in the United States today represents an active enterprise that is based on a high level of skill and commitment. The 1980 Surveys of Members, Sellers and Exhibitors, and Subscribers provide some of the needed data on this dimension for craft-artists who evidence, through joining a craft membership organization or subscribing to a craft publication, that their interest in crafts goes beyond the level of make work or dabbling. The data from the Survey of Members are explored in greater detail in Chapters IV and V; the limited tabulations available from all three surveys are summarized below.

o Past Training in Crafts. Craft-artists belonging to craft membership organizations have received many kinds of training. Over half of the member craft-artists are self-taught in their craft (see Figure III.7 and note 3.6). This percentage does not vary by whether they are involved in crafts on a leisure or vocational basis. The most popular type of formal training, received by close to two-fifths of the craft-artists in each group, is training provided by workshops at craft schools and organizations. Next in order is the category of art courses at a college or university: one-third of member craft-artists involved in crafts vocationally and one-quarter of leisure craft-artists have had college art training.

One-quarter of member craft-artists in both the vocational and leisure categories have taken school art courses at the precollege level. Over one-quarter of vocationally-involved member craft-artists but only one-sixth of members involved on a leisure basis have participated in professional workshops. In contrast, one-quarter of leisure craft-artists have had lessons from family or friends compared with only one-seventh of craft-artists in the vocational category. Similarly, one-quarter of leisure craft-artists have taken adult education courses in crafts while this is true for only one-seventh of vocationally involved craft-artists. Relatively few member craft-artists have received private lessons from professionals, participated in community or recreation craft programs, or gone through an apprenticeship program in their craft, although vocational craft-artists are more likely to have served an apprenticeship. Overall, vocational craft-artists tend to have received training of a more professional nature than is true for leisure craft-artists.

A statistical analysis of the relationship of characteristics of member craft-artists to their earnings from craft sales found that training received through an apprenticeship

has a positive effect. Each month in an apprentice program is estimated to increase the hourly wages of craft-artists by 17 percent. Taking college courses in crafts also has a modest positive effect on wages, while other kinds of training do not show an economic benefit to the craft-artist (see Cerf et al., 1982:Chapter V, and note 3.7).

o Years Working in Crafts. An important aspect of assessing the level of commitment and quality of craft work today is to ask how long craft-artists have been actively engaged in craft production. This is especially so given the reliance of many member craft-artists on learning their craft through self-teaching (although craft-artists who checked "self-taught" could also have checked other formal types of training).

It turns out that, because of differences in the age profiles of different groups of craft-artists, the total number of years spent working in crafts is a misleading measure of the proportion of their working lives devoted to crafts. Contrary to what one would expect, the greater the extent of vocational involvement among member craft-artists, the fewer on average the years spent in craft work. Nationally-recognized vocational craft-artists have worked the fewest number of years in crafts--12 years on average--while all member craft-artists currently involved in crafts on a vocational basis have worked an average of 15 years in their craft (see Figure III.8). In contrast, member craft-artists with a leisure involvement have pursued craft work for 18 years on average.

These figures take on a different interpretation when they are adjusted for differences in age levels among the various categories of involvement in crafts. On an adjusted basis (see Figure III.8 and note 3.8), member craft-artists in the vocational and leisure categories have devoted about the same proportion--over three-fifths--of their adult

lives (from age 21) to crafts. Nationally-recognized vocational craft-artists have been working in crafts on average fully three-quarters of their adult lives. These findings suggest that the current generation of vocational craft-artists is becoming committed to the field at an earlier age than may have been true in the past.

Subscriber craft-artists stand out as a group who have been working in crafts for almost as many years--17 on average--as member leisure craft-artists but who on average have devoted a larger share--about 85 percent--of their adult working lives to crafts than have any other group.

The number of years craft-artists have been working in their primary medium may be a better measure of skill levels and commitment than total years spent working in crafts. However, the available data do not show significant variation. About the same proportion of member craft-artists in the vocational and leisure categories and of subscriber craft-artists--45 percent--have been working more than 10 years in their primary medium. A higher proportion of nationally-recognized vocational craft-artists--over 55 percent--have worked in their primary medium for as long as 10 years.

o Current Involvement and Plans for Craft Training. Relatively small proportions of craft-artists are currently taking any formal training in their craft (see Figure III.9). Only one-tenth of member craft-artists with a vocational involvement in crafts and less than 2 percent of nationally-recognized vocational craft-artists are currently receiving craft training. About one-fifth of member craft-artists involved in crafts on a leisure basis are currently taking training in their craft. Less than 10 percent of subscriber craft-artists are currently involved in training.

Much larger proportions of craft-artists have plans to acquire additional training in their craft. About two-thirds of both vocational and leisure craft-artists plan to take more training (see Figure III.9). Nationally-recognized vocational craft-artists are least likely to report such plans, although about half intend to obtain additional craft training. Over three-fourths of subscriber craft-artists have plans to acquire more training, a figure higher than that reported by any category of member craft-artist.

Craft-Related Activities

Central to an assessment of the contemporary craft world is consideration of the current level and kinds of activities of craft-artists that are related to their craft. How much time to they devote to making crafts? Do they make crafts solely for personal satisfaction (or for shared satisfaction with other craft-artists), or do they also present their works to the public and offer them for sale? How much time do they devote to marketing their crafts? How often do they exhibit? Where do they place their work for exhibition or sale? The 1980 Surveys of Members, Sellers and Exhibitors, and Subscribers provide additional information about a number of facets of craft production and of showing and selling crafts that are explored in greater detail in Chapters IV and V and highlighted below.

o Weekly Hours Spent in Craft Production. Member craft-artists vary dramatically in the amount of time that they devote to production of craft objects. Not surprisingly, there is a direct relationship between hours of craft production and degree of vocational commitment to crafts (see Figure III.10). Member craft-artists with a vocational involvement devote close to 30 hours per week to craft production on average and nationally-recognized vocational craft-artists devote even more time--close to 44 hours per week on average. Member craft-artists involved on a leisure basis, in

contrast, devote only 10 hours per week on average to craft production. Subscriber craft-artists devote a significant proportion of time to craft production--about 23 hours per week on average.

o Presentation of Crafts to the Public. The majority of member craft-artists show their works to the public, sell their crafts, or engage both in exhibiting and selling (see Figure III.11). Not surprisingly, over nine-tenths of member craft-artists with a vocational involvement and all nationally-recognized vocational craft-artists report that they show and/or sell their work. On the other hand, less than two-thirds of member craft-artists involved on a leisure basis report showing and/or selling their work to the public. About four-fifths of subscriber craft-artists show and/or sell their work.

Virtually all member craft-artists with a vocational involvement, including those with national recognition, who say that they show and/or sell their crafts specifically report that they produce works for sale (see Figure III.11). About three-fourths of those member craft-artists with a leisure involvement who say that they show and/or sell their work report that they produce works for sale, leaving a goodly proportion who only exhibit and do not sell their work. About four-fifths of those subscriber craft-artists who say they show and/or sell their work specifically produce works for sale.

o Weekly Hours Spent in Marketing Crafts. Member craft-artists devote considerably less time to marketing their craft than to production. The absolute amount of time per week in marketing varies by level of involvement, as does the proportion of marketing time relative to production time (see Figure III.12 and note 3.9). Member craft-artists in the vocational category on average spend an estimated 4 to 5 hours per week in marketing their craft, or about one-sixth of the time devoted to craft production. Nationally-recognized vocational craft-artists spend almost double that

amount of time in marketing, over 8 hours per week on average, representing almost one-fifth of the time spent on production. Member craft-artists in the leisure category, in contrast, spend only one-half to an hour per week on average in marketing crafts, or about 5 to 10 percent of the time devoted to production. Subscriber craft-artists spend 3 to 5 hours per week in marketing, or about one-sixth of the time devoted to production.

o Frequency of Exhibiting. There is considerable variation in the frequency with which craft-artists who say that they show and/or sell their work actually exhibit during the course of a year (see Figure III.13 and note 3.10). Among those member craft-artists who show their work at least once during a year, the proportion who exhibit frequently--at least six times a year--varies by type of involvement. Over two-fifths of member craft-artists in the vocational category and three-fourths of nationally-recognized vocational craft-artists exhibit 6 or more times a year, while only 15 percent of exhibiting leisure craft-artists show their work this frequently. Of those subscriber craft-artists who exhibit, one-third are frequent exhibitors or twice as high a proportion as among member craft-artists with a leisure involvement.

The statistical analysis referred to earlier found a strong relationship of frequency of exhibiting to the economic return to craft production. Member craft-artists who exhibit their work between 2 and 10 times during the past year are estimated to receive a wage rate 40 percent higher than craft-artists with comparable characteristics who exhibit only once or not at all, while craft-artists who exhibit more than 10 times during the year are estimated to have hourly wages over 80 percent greater than those with less than two exhibits.

o Outlets for Showing and Selling Crafts. Member craft-artists use a number of different kinds of outlets for their work. Generally, the greater the degree of vocational involvement in crafts, the more kinds of outlets are used (see Figure III.14 and note 3.11). Member craft-artists in the vocational category most frequently show or sell their work through art and craft fairs and through their own shops--over half report using these two kinds of outlets. Close to half place their work in art and craft galleries and two-fifths sell through other craft shops. Over three-quarters of nationally-recognized vocational craft-artists show and/or sell their works through fairs and galleries and over three-fifths work through their own and other craft shops. Two-fifths market their crafts through other kinds of retail outlets, such as department stores. In contrast, those leisure craft-artists who show or sell their work mainly use art and craft fairs as an outlet.

Subscriber craft-artists primarily use art and craft fairs and their own shops as outlets for their work--about half make use of each of these types of outlets. Two-fifths of subscriber craft-artists market through craft shops and art and craft galleries.

Relatively few craft-artists in any category show or sell their work through cooperatives, mail-order houses, wholesalers, or at work group meetings. About one-fifth of nationally-recognized vocational craft-artists market by mail or through wholesalers.

The Economic Situation of Craft-Artists

One of the major purposes of the 1980 Surveys of Members, Sellers and Exhibitors, and Subscribers was to ascertain the economic status of craft-artists and specifically the contribution of craft production to their economic well-being. As noted earlier, the

survey data on income have serious flaws, but nonetheless are useful to help form a picture of the economic circumstances confronting craft-artists who have made a commitment to their craft.

o Craft Sales as the Primary Source of Income. Not all member craft-artists sell their work and not all who sell depend on craft sales for their primary income. Of those member craft-artists engaged in selling, the proportion who derive their primary income from craft sales varies dramatically by level of involvement (see Figure III.15). One-third of all member craft-artists working in crafts on a vocational basis receive their primary income from craft sales, and this figure rises to four-fifths of nationally-recognized vocational craft-artists. In contrast, less than 2 percent of member craft-artists with a leisure involvement in crafts who sell their work report that their primary income derives from craft sales. Of those subscriber craft-artists who sell their work, one-quarter report that their primary income is from craft sales.

o Personal Income Balance Sheet. The 1980 Surveys permit construction of rough balance sheets that indicate the contribution of various kinds of receipts to the personal income of craft-artists and the offsetting expenses incurred in the production of crafts (see Figure III.16 and note 3.12). Calculations were made of average gross receipts from: craft sales, other craft-related sources of income, craft teaching, and non-craft sources of income. Average total craft-related expenses (for example, for materials, salaries for apprentices and employees, equipment and tools, workspace, travel, insurance, etc.) were also calculated. These calculations make it possible to analyze in general terms the personal income situation of craft-artists belonging to craft membership organizations.

Member craft-artists involved in their craft on a leisure basis on average have negligible personal income from craft sales, other craft-related sources (such as selling materials), or craft teaching: the highest figure is $300 average income from craft sales received by leisure craft-artists with income from this source in 1980. Leisure craft-artists on average expend about twice as much on craft production as they receive in income from craft sales, but the absolute dollar amounts are small. The largest source of personal income of leisure craft-artists accrues from non-craft sources--those leisure craft-artists with income from non-craft sources in 1980 received $12,700 on average.

In contrast, vocational craft-artists belonging to craft membership organizations (almost all of whom sell their work) have sizeable gross earnings from craft sales--almost $5,000 on average in 1980. They also make money on a net basis from craft sales, but the profit margin is slim--craft-related expenses in 1980 for vocational craft-artists averaged 96 percent of sales receipts. Those involved in teaching crafts add significantly to their income from this source, earning $2,300 on average in 1980. Vocational craft-artists receive less than half of what leisure craft-artists do from non-craft sources, but the amount is still significant--$4,700 on average in 1980 for vocational craft-artists with non-craft income.

Nationally-recognized vocational craft-artists earn four times as much in gross terms from craft sales as do vocational craft-artists as a group--averaging $20,500 in 1980. They also show a higher profit margin, with expenses averaging about 72 percent of receipts. Those nationally-recognized vocational craft-artists involved in teaching earn about the same amount as other vocational craft-artists from this source. But nationally-recognized vocational craft-artists rely relatively little on income from non-

craft sources. Those with non-craft personal income received only $1,400 on average in 1980.

Subscriber craft-artists who sell their work earn about the same amount of gross income on average from craft sales as do all vocational member craft-artists--$5,400 versus $4,900 in 1980. Subscriber craft-artists involved in teaching crafts and in non-craft work also receive similar amounts from these sources as do vocational member craft-artists. However, subscriber craft-artists incur much lower expenses on average in producing crafts--expenses amounted to 48 percent of sales in 1980--giving them a much higher net income from craft production. The popularity of fiber media among subscriber craft-artists may account for this finding: fiber is the primary medium for two-thirds of subscribers, and fiber craft-artists report the lowest average expenditures for craft production--$1,200 in 1980 or less than half the average amount for all member craft-artists.

o Extent and Need for Business Training. The 1980 Surveys asked about training in business skills, such as accounting, contracting, advertising, or merchandising, that could help craft-artists better manage their operations and increase their gross and net incomes from craft sales. Close to 30 percent of member craft-artists who produce works for sale have training in such skills (see Figure III.17). This percentage does not vary by whether their involvement in crafts is vocational or as a leisure activity. About one-quarter of nationally-recognized vocational craft-artists have some business training, while this is the case for 30 percent of subscriber craft-artists who market their crafts.

Statistical analysis of the data for member craft-artists found that business training is indeed related to higher earnings from craft production. Those craft-artists with such

training are estimated to have 22 percent higher wages than those who have not received such training (see note 3.7).

When craft-artists who produce works for sale and who do not have business training are asked whether they feel the need to acquire business skills, the responses vary by level of involvement (see Figure III.17). Three-fifths of member craft-artists working vocationally in crafts who sell their work and who do not have business training express the need to acquire business skills; as is also true of nationally-recognized vocational craft-artists. In contrast, only two-fifths of leisure craft-artists without business training who sell their crafts express the need for business skills. These patterns presumably reflect the greater interest on the part of vocational craft-artists in maximizing the economic return to their production work. Subscriber craft-artists without business training who sell their crafts are most likely to feel the need for business skills--three-fourths say they need such training.

Goals for Craft Work

It is important to look beyond the current condition of craft-artists to the future that they are striving for and hope to achieve. The 1980 Surveys of Members, Sellers and Exhibitors, and Subscribers asked craft-artists what specific goals they have for their craft work in the next five years. The answers vary by level of involvement (see Figure III.18 and note 3.13).

About half of member craft-artists involved in crafts as a vocation have the desire to devote more time to their craft. Even more--three-fifths--want to increase their income from craft sales and two-fifths want to win recognition. Nationally-recognized vocational craft-artists include the smallest proportion (one-fourth) expressing the

desire to devote more time to crafts and the largest proportion (three-fourths) expressing the desire to increase their income from craft sales. About half express the desire for recognition.

Three-fourths of member craft-artists involved in crafts on a leisure basis want to devote more time to their craft. One-quarter want to increase their income from sale of unique craft works and one-fifth want to achieve recognition.

Subscriber craft-artists express similar goal patterns to those of member craft-artists with a vocational involvement. Three-fifths of subscribers want to devote more time to their craft over the next five years, one-half of them want to increase their income from craft sales, and one-third want to achieve recognition or awards for their work.

Summary

Comparing member craft-artists who are vocationally involved in crafts with those whose involvement is on a leisure basis reveals distinctive differences on many craft-related characteristics. The greater the extent of vocational involvement, the more likely member craft-artists are to work in clay and the less likely they are to work in fiber. Vocational craft-artists are more likely to have received formal training such as college art courses and workshops given by professionals, but are less likely to be currently taking training in crafts.

Vocational craft-artists, not surprisingly, spend more hours producing crafts, are more likely to show and/or sell their work, and devote more hours to marketing crafts compared with leisure craft-artists. Vocational craft-artists exhibit more frequently and use more sales outlets for their work. Vocational craft-artists take in higher

dollar amounts from sales of their crafts and they also have better profit margins from craft sales than do leisure craft-artists. However, vocational craft-artists have high expenses for craft production and make much less from non-craft sources of income. Hence, their total income averages less than that of leisure craft-artists and indeed is lower than would be expected given their higher levels of educational attainment. Finally, vocational member craft-artists are most concerned with increasing their income from craft sales and gaining recognition for their work, while leisure member craft-artists are most concerned with devoting more time to their craft.

Subscriber craft-artists as a group exhibit some distinctive differences from other members of craft organizations. They include the highest proportions who work primarily in fiber, who plan to take more training in their craft in the future, and who feel the need for training in business skills. They also have worked in crafts for a greater proportion of their adult years than have member craft-artists. They are more active than leisure member craft-artists but less active than vocational member craft-artists in showing and selling their work.

On many other dimensions, including average hours in craft production and marketing, frequency of exhibiting, sales outlets used, and goals for the next five years, subscriber craft-artists closely resemble all member craft-artists with a vocational involvement. Their personal income balance sheet is also similar to that of vocational craft-artists, except that subscriber craft-artists have lower average expenses for craft production. Overall, the subscriber craft-artists who were surveyed include primarily women fiber artists who are more active in marketing and exhibiting their crafts than others in this category and who appear to be seeking to increase their commitment to craft work as a vocation.

Notes

3.1. In calculating percentages for this report, the available figures for sellers and exhibitors were averaged without adjusting for the slightly different sample sizes (68 and 72 cases, respectively). Larger numbers of sellers and exhibitors were contacted by telephone to ascertain their membership in a craft organization than completed a survey questionnaire.

3.2. The reporting of employment status by survey respondents was similar but not identical to their reporting of level of involvement in craft work. Member craft-artists were classified as having a vocational or leisure involvement in craft work based on their responses to question 1 (see Appendix A). Of those classified as having a vocational involvement, 45 percent indicated that craft work was their primary (full-time or part-time) occupation. But in responding to later questions, about one-third of members who were classified as having a vocational involvement in crafts reported that they were not currently employed and another one-third said that craft work was not their main occupation. More intensive interviewing and editing procedures would have been necessary to reconcile these kinds of differences.

3.3. The income data collected in the 1980 Surveys should be interpreted with caution. As is typical of surveys of individuals and households, member craft-artists were more reluctant to report income data than they were other kinds of information. Less than half of the respondents to the Survey of Members provided complete data that permitted calculating total household income. The design of the survey questionnaire undoubtedly contributed to this high nonresponse rate. Respondents were asked to provide separate figures for income in the past year from six sources before taxes and other deductions: own income from craft sales, own income from craft-related sources,

own income from teaching crafts, own income from non-craft sources, craft income of other household members, and non-craft income of other household members. The survey researchers calculated total household income only for those respondents who supplied amounts for all six categories. The fact that income figures are based on a subset of respondents would not be a problem if the subset who declined to answer had the same distribution of income as those who responded. However, survey research has documented that, frequently, nonrespondents differ in important ways from respondents.

Another set of problems has to do with the interpretation of the data on craft-related expenses which were ascertained in a separate set of items. (Respondents were asked to supply total yearly expenses for such items as dues, publications, materials, apprentice and employee salaries, equipment, work and storage space, travel, and insurance related to craft production and marketing.) The Current Population Survey, which is the source of annual household income for the general population, asks respondents to supply gross income from such sources as salaries and wages, pensions, etc., but net income from self-employment and rents. On the assumption that craft production represents self-employment (i.e., that most craft-artists are not treating themselves as salaried employees of a corporation), the total household income figures shown in this report represent household income net of the expenses reported by respondent craft-artists. This seems a reasonable procedure, but the comparability of the resulting amounts with figures for the total population or even among categories of craft-artists is not clear.

The tentativeness associated with the estimated total household income figures for craft-artists stems from ambiguities in the questionnaire and in the procedures used for tabulations. The question wording is not crystal clear (see Appendix B), and the use of mail techniques precluded giving respondents clarifying information. Hence, some

craft-artists may have reported net instead of gross income from craft sales resulting in an underestimate of net income when expenses are subtracted out; some craft-artists may have reported gross craft income of other household members resulting in an overestimate of net income given that there is no corresponding expense item; similarly, some craft-artists may have reported gross rather than net income from their own self-employment or that of other household members not associated with crafts. The available tabulations are limited. They include averages calculated for each income source and for total expenses based on those respondents providing non-zero amounts. They also include average total household income based on those respondents answering all component questions; however, it is not clear whether "respondents" include persons with valid zero amounts for one or more components. To the extent that blank fields which really mean zero are treated as nonresponse and hence are excluded, there will be an overestimate of total household income. Average household income net of expenses is not provided; the figures shown are based on subtracting average total expenses from average total household income, each of which has a different respondent base.

3.4. These comparisons are based on recalculating average household income using the observed educational distribution of member vocational and leisure craft-artists, respectively, applied to the average household income for each educational category from Current Population Survey data (see note 2.7). These calculations produced education-adjusted income estimates of $27,700 for vocational craft-artists and $26,700 for leisure craft-artists. The observed average household income figures for these two groups are, respectively, 13 percent lower and 11 percent higher than the education-adjusted figures.

3.5. These estimates assume that all of those adults who worked exclusively in fiber during the past 12 months and half of those who worked in fiber and other media would report a fiber craft as their primary medium; similarly, that all of those who worked exclusively in nonfiber media and half of those who worked in both fiber and nonfiber media would report a nonfiber craft as their primary medium.

3.6. The 1980 Surveys asked craft-artists to indicate all of the kinds of training they received. Those who checked "self-taught" could also check other categories. The percentages in Figure III.7 are based on those respondents who checked a category and also indicated a specific amount of training received.

3.7. The statistical analysis consisted of fitting ordinary least squares regression equations to the data from the Survey of Members. The dependent variable is the hourly wage rate for those craft-artists who reported sales income. The wage rate was constructing by dividing gross annual earnings from craft sales by annual hours spent in producing and marketing crafts (the latter variable represents reported weekly hours multiplied by 50 weeks). Independent variables examined include demographic characteristics, kinds of training, primary media, and other craft-related characteristics.

There are many problems with this analysis, as the study acknowledges (see Cerf et al., 1982:Chapter V). It would have been preferable to use earnings net of taxes and production expenses as the dependent variable; however, the questionnaire did not ask about the former and many respondents did not answer the latter. More importantly, the analysis could not determine the sales orientation of craft-artists. Craft-artists do not necessarily attempt to sell all of their output, and they obtain aesthetic and other kinds of satisfactions from craft work above and beyond monetary returns. Hence, the analysis may have incorrectly estimated the impact of the independent variables on the

combined pecuniary and nonpecuniary return to crafts. It is also important not to infer causality for relationships that were found to be statistically significant. For example, the strong relationship of business training to hourly craft wages may not represent cause and effect. Instead, those craft-artists with a strong sales orientation may be those who both acquire business training and who also make more money from selling their work.

3.8. Estimates of percent of adult years working in crafts were developed by dividing average years working in crafts for each craft-artist category by the difference between the average age for the category and age 21. Average ages for member craft-artists were computed from grouped data using the midpoints of 10-year age intervals from 25 to 64, age 22 as the midpoint of the interval 24 years and under, and age 72 as the midpoint of the interval 65 years and over. The average age for vocational craft-artists was about a year more than the median age, while the average for leisure craft-artists was a year less than the median. The average age for seller and exhibitor craft-artists and for subscriber craft-artists was assumed to be a year more than the median in each case.

3.9. The lower-bound estimate of weekly hours devoted to marketing is the number reported in the survey tabulations for all craft-artists in each category of involvement. The higher-bound estimate was constructed assuming that only those craft-artists in each category who report that they produce works for sale spend time marketing their craft. The true percentage that marketing time represents of time spent in production is probably closer to the lower-bound estimate, given that those craft-artists in each category who sell their work probably spend more hours in production than those who do not.

3.10. Not all member craft-artists who reported that they show and/or sell their work also reported that they exhibited their work at least once during the past year. Properly, estimates of percentages exhibiting six or more times during the past year should be based on the numbers reporting that they ever show or sell their work; instead the available tabulations are of those reporting that they showed their work at least once. Given the skip patterns in the questionnaire and differing nonresponse rates to different items, it is not possible to make valid transformations of the available percentages into the desired percentages. Hence, the percentages shown in Figure III.13 should be viewed as upper-bound estimates of craft-artists exhibiting their work on a frequent basis.

3.11. The 1980 Surveys asked craft-artists to check all of the outlets they used for their work. The estimates in Figure III.14 adjust the reported tabulations to represent percentages of those craft-artists in each category who report that they ever show or sell their work. The available tabulations do not provide a direct estimate of the average number of all kinds of outlets used.

3.12. The average amounts shown should be interpreted with caution. In addition to the problems noted earlier, it is important to keep in mind that the amounts shown in Figure III.16 represent averages of the non-zero amounts reported in each category. Not all craft-artists had income from every source; hence, the totals produced by summing the categories represent overestimates of average total personal income. These figures are best interpreted as representing the relative orders of magnitude of income of craft-artists from various sources. Finally, figures on median income would be preferable to average figures, given that the distribution of income is known to be skewed to the right. There are many persons with moderate incomes and relatively fewer persons with high incomes, but the latter amounts can raise the average

disproportionately. The distribution of expenses is probably skewed also, although perhaps not to the same extent as income. Comparison of median income from craft sales with median craft expenses would be more revealing of the net profit (or loss) typically incurred by craft-artists from their work.

3.13. The 1980 Surveys asked craft-artists to check all categories of goals that applied; they could also answer "none".

IV. CRAFT-ARTS AS A VOCATION

Among the craft-artists evidencing commitment to their craft through belonging to a craft membership organization, over half--55 percent--are involved in craft production as a vocation that makes an important contribution to their livelihood and to their self-identification. Similarly, over half of the 63 folk-artists interviewed in the 1979 Ethnographic Studies evidence a vocational involvement with their craft.

This chapter probes more deeply into the characteristics of vocational craft-artists. The chapter looks first at those who belong to craft membership organizations. Comparisons are made of the most highly involved group of vocational craft-artists identified in the 1980 Survey of Members--those working at their craft on a full-time basis (40 or more hours per week)--with those for whom craft production is their primary part-time occupation and those who work in crafts as a secondary occupation in addition to another job not related to crafts (see note 4.1).

The chapter also reviews the characteristics of the folk-artists who pursue crafts as a vocation. The information available from the Ethnographic Studies is less specific regarding, for example, income and expenses from craft production, but rich in contextual detail on the past and present environment within which folk-artists work and their outlook on the future.

Member Craft-Artists: Demographic and Socioeconomic Characteristics

o Sex. Women predominate among craft-artists who belong to craft membership organizations, accounting for 70 percent of the total. Vocational craft-artists working

in crafts part-time or as a secondary occupation are no exception to this pattern--72 percent and 71 percent, respectively, of these two groups are women. However, the sexes are evenly balanced among full-time vocational craft-artists--48 percent are women.

o Age. Vocational craft-artists are younger in terms of their median age than other member craft-artists and median age declines with the degree of vocational commitment. The median age is 42 years for those pursuing crafts as a secondary occupation, 40 years for those pursuing crafts as a primary part-time occupation, and 38 years for those working full-time in crafts.

o Education. Member craft-artists as a group are highly educated and this is especially true of those who are working in crafts vocationally, three-fifths of whom have a college or higher degree. Somewhat smaller proportions of craft-artists working full-time or part-time in crafts as their primary occupation have a college or higher degree--about 55 percent of each group--compared with craft-artists working in crafts as a secondary occupation--64 percent of this group have attained a college or higher degree.

o Employment. Not surprisingly, most vocational craft-artists report that they are currently employed (see note 4.2). Almost nine-tenths of full-time craft-artists are currently in the paid labor force, including 83 percent who are employed (or self-employed) and 4 percent who are unemployed. Among part-time craft-artists, 75 percent are currently employed and 2 percent unemployed; the remaining one-fifth divide about evenly between homemakers (11 percent of the total) and retirees (7 percent) who apparently do not consider their part-time craft work as "employment". Among craft-artists working in crafts on a secondary basis, 67 percent are currently

employed and 1 percent unemployed; fully 21 percent are homemakers and 7 percent retirees.

o Household Income. Craft-artists belonging to craft membership organizations are better off on average in terms of their total household income than the typical American adult. This is less true for vocational craft-artists, whose average household income (subtracting out expenses incurred in craft production) was about $23,000 in 1980. This amount is over $2,000 higher than the average for the total adult population, but almost $7,000 less than the average for member craft-artists with a leisure involvement in their craft, and about $4,500 less than one would expect on the basis of the high levels of education attained by vocational craft-artists. Moreover, average household income declines as the level of vocational involvement increases: the average amounts in 1980 were $26,700 for vocational craft-artists with a secondary involvement in crafts (well above the average for the adult population), $20,800 for part-time craft-artists (about the same as the average for all adults), and only $19,600 for full-time craft-artists (less than the average for the typical adult).

The personal income of vocational member craft-artists represents an important contribution to household income, making up about one-third of the total on average. Full-time vocational craft-artists and those with a secondary occupational involvement contribute about two-fifths of total household income on average, while part-time craft-artists contribute about one-quarter of the total.

Member Craft-Artists: Primary Media

Vocational craft-artists work in a wide range of media. Definite patterns emerge comparing the media preferences of each subgroup within the vocational category as a

whole (see Figure IV.1). Fiber is a popular primary medium among vocational craft-artists, but primarily among those with less extensive involvement: over two-fifths of craft-artists with a secondary involvement and over one-third of part-time craft-artists work primarily in fiber, but this is true of only one-sixth of full-time craft-artists. In contrast, clay is the primary medium of almost one-third of full-time craft-artists, but of only one-fifth of craft-artists in the other two categories. About the same proportion of craft-artists in each group--one-sixth--work primarily in metal. Wood is the primary medium of about one-fifth of full-time craft-artists but only one-eighth of those in the other two categories. Leather, paper, glass, and other media each attract fewer than 5 percent of the total number of vocational craft-artists; only glass attains any degree of popularity as the primary medium of 8 percent of craft-artists working full-time.

Member Craft-Artists: Developmental Influences on Their Work

o Types of Training. Although 55 to 66 percent of vocational craft-artists are self-taught in their craft, many of them received more formal kinds of training (see Figure IV.2). One pattern evident in the data is for the most committed vocational craft-artists, those working full-time, to have been least likely of all those working in crafts vocationally to receive formal training. On the other hand, full-time craft-artists are most likely to have experienced an apprenticeship.

Overall, workshops at craft schools or organizations represent the most popular type of organized training among vocational craft-artists--45 percent of craft-artists pursuing crafts as a secondary occupation have taken one or more workshops, as have 38 percent of part-time craft-artists and 35 percent of full-time craft-artists. About one-third in each group attended one or more college or university art courses and

about the same proportion attended professional workshops. School art classes attracted a significant proportion of vocational craft-artists, ranging from 31 percent of those working in crafts as a secondary occupation to 24 percent of full-time craft-artists. Private lessons from professionals, lessons from family or friends, community recreation programs, and apprenticeships were all less likely to have served as modes of training for vocational craft-artists. However, one-sixth of full-time and also part-time craft-artists served an apprenticeship, the highest proportions among all of the categories of craft involvement.

Over 90 percent of vocational craft-artists are satisfied or very satisfied with the craft training they received and less than 10 percent express dissatisfaction.

Very few vocational craft-artists are currently receiving training in their craft, although the figures vary by extent of involvement--only 4 percent of full-time craft-artists are now receiving training compared with 12 percent of part-time and secondary craft-artists (see Figure IV.3). High proportions, however, say that they plan to obtain additional training in crafts, with the proportions rising as the current level of involvement in crafts falls--from 58 percent of full-time craft-artists to 68 percent of part-time craft-artists to 72 percent of those involved on a secondary basis. It may be that the busier a craft-artist is with his or her craft, the less time is available for training. It may also be that the most involved craft-artists feel that their training is sufficient to enable them to work successfully in their craft as a primary full-time occupation.

o Reported Influences on Work. When asked to specify the primary influence on their work, the most common answer for full-time and part-time craft-artists is one that translates into their "own ideas": 32 percent of full-time vocational craft-artists

make this response as do 25 percent of those working part-time (see Figure IV.4 and note 4.3). The next most-cited influence by these two groups--named by 25 and 23 percent, respectively--translates into "media, patterns, forms, or colors". "Traditional methods" are named by about one-fifth of each group. "Contemporary trends" are the choice of one-fifth of part-time craft-artists but less than one-sixth of full-time craft-artists.

In contrast, craft-artists working in crafts as a secondary occupation are most likely to name "traditional methods" as the primary influence on their work--29 percent make this designation. "Contemporary trends" and "media, patterns, forms or colors" are each named by about one-fifth of this group, while "own ideas" is the choice of only one-sixth. Relatively few vocational craft-artists cite a specific region or person as the primary influence on their work.

o Years Working in Crafts. Vocational craft-artists have been working in their craft about 13 to 14 years on average, or more than three-fifths of their adult lives. Close to half of those working full-time have worked more than 10 years in their primary medium and may therefore be expected to have developed a high level of skill (see Figure IV.5). About two-fifths of part-time craft-artists and of those working in crafts as a secondary occupation have devoted more than 10 years to their current primary medium, while another two-fifths of these groups have worked in their primary medium for 6 to 10 years. About one-fifth of each subgroup of vocational craft-artist have worked less than six years in their primary medium.

Member Craft-Artists: Production and Marketing Behavior

Over 95 percent of member craft-artists who are vocationally involved in crafts produce works for sale, and this percentage does not vary by level of vocational involvement. There is dramatic variation, however, in the the extent to which vocational craft-artists derive their primary income from crafts: four-fifths of full-time craft-artists say that their main source of income is from sales of their crafts, one-half of full-time craft-artists make this statement, but less than one-tenth of craft-artists with a secondary vocational involvement in crafts look to craft sales as their primary source of income.

o Hours Spent in Production and Marketing. Full-time vocational craft-artists, true to their classification, spend an average of 55 hours per week in producing crafts (see Figure IV.6). In addition, they spend an average of 7 hours in marketing their work or one-eighth of the time devoted to production. Part-time craft-artists spend fewer hours in production--about 30 hours per week on average--but the same amount of hours in marketing--typically close to 7 hours per week. This amount of marketing time represents over one-fifth of the time devoted to production by part-time craft-artists. Those involved in crafts as a secondary occupation spend yet less time on craft production--21 hours on average per week. These craft-artists spend about 3 hours per week on marketing, which represents proportionally about the same fraction of production time as the ratio for full-time vocational craft-artists.

o Locale of Work. Most vocational craft-artists work out of their home or in their own private studio (see Figure IV.7). Three-fifths of full-time craft-artists work in their private studio and one-third in their home. The proportions are reversed for less involved vocational craft-artists: one-half of those working part-time and two-thirds

of those working on a secondary basis work out of their home, while two-fifths and about one-third, respectively, work in a private studio. Relatively few vocational craft-artists in 1980--only about 5 percent--used a cooperative or community-furnished studio.

o Frequency and Quality of Exhibiting. Not surprisingly, given that craft-artists who actively produce works for sale need to reach out to the viewing and buying public, vocational craft-artists frequently show their work. However, even full-time craft-artists include a sizeable proportion who show their work relatively infrequently (see Figure IV.8). Two-fifths of full-time vocational craft-artists show their work less often than once every two months, while 30 percent show their work six or more times per year, and another 30 percent report that they show their work "continuously". Among part-time craft-artists, about half exhibit their work relatively infrequently, about 30 percent six or more times per year, and 20 percent continuously. Fully three-fifths of craft-artists working in crafts as a secondary occupation show their work less often than once every two months, about one-quarter exhibit six or more times per year, and one in eight show their work continuously.

Sizeable proportions of vocational craft-artists have won prizes for their work in the last three years (see Figure IV.9). Close to one-half of full-time and part-time craft-artists report winning a prize, as do 41 percent of those working in crafts as a secondary occupation. However, these figures are not significantly different from the prize-winning propensity among all member craft-artists, 42 percent of whom report winning a prize in the last three years.

In contrast to member craft-artists as a group, vocational craft-artists are much more likely to have participated during the past year in a juried craft event where entries

could not be exhibited unless accepted by a jury of other craft-artists and knowledgable persons. Thirty percent of the total of member craft-artists had their work accepted for exhibit at a juried event. Twice that proportion of full-time vocational craft-artists had participated in a juried event, as was also the case for 55 percent of part-time vocational craft-artists, and 41 percent of craft-artists working in crafts as a secondary occupation (see Figure IV.9).

o Showplaces. Vocational craft-artists use many kinds of outlets to show and sell their work. Preferences for sales outlets vary by level of vocational involvement (see Figure IV.10). Among those working full-time in their craft, almost 70 percent show or sell their work in their own shop or studio, about 60 percent exhibit at art and craft galleries and at art and craft fairs, and 48 percent show or sell at craft shops owned by others. Other retail outlets, such as department stores or boutiques, are used by only one-quarter of full-time craft-artists, while mail-order businesses and wholesalers attract 15 to 17 percent. Selling their crafts through cooperatives is done by less than 10 percent of full-time craft-artists.

Craft-artists for whom craft work is their primary occupation but pursued on a part-time basis show sales outlet patterns that are like those of full-time craft-artists. Craft-artists working in crafts as a secondary occupation are least likely to show or sell their work through any one particular type of outlet compared with full-time and part-time craft-artists. The difference is most pronounced in the case of art and craft galleries, which are outlets for less than two-fifths of craft-artists working secondarily in crafts compared with one-half of part-time and three-fifths of full-time craft-artists. In contrast, the same proportion of craft-artists working in crafts as a secondary occupation show or sell their work at art and craft fairs as of other vocational craft-artists--about 60 percent.

o Market Influences on Production. The 1980 Survey of Members asked craft-artists whether the crafts they produce for sale are made primarily in response to market demands, the craft-artist's own standards of form and expression, or some other factor. Somewhat more vocational craft-artists working full-time in crafts say that they produce their crafts primarily in response to the market than is true of part-time craft-artists and those working in crafts as a secondary occupation. Market forces are paramount for one-fourth (24 percent) of full-time craft-artists compared with about one-fifth of those working in crafts part-time (21 percent) or as a secondary occupation (19 percent). Most of the remainder in each category say that they produce their crafts primarily in response to their own standards of form and expression. This is true of 69 percent of full-time craft-artists, 65 percent of those working part-time, and 75 percent of those working in crafts on a secondary basis.

o Best Ways to Sell Crafts. The 1980 Survey of Members asked craft-artists to indicate which kinds of sales outlets they think are the "best" for selling their crafts. In general, the outlets reported as "best" by vocational craft-artists (see Figure IV.11) are similar to the outlets reported as the places where these craft-artists actually place their work (see Figure IV.10).

Comparing the proportion reporting an outlet as "best" with the proportion reporting use of that outlet provides a rough measure of the relative effectiveness of the outlet as perceived by the craft-artist. On this basis, art and craft fairs and the craft-artist's own shop or studio are perceived as less effective in that the proportion rating these outlets as best is lower than the proportion reporting their use. For example, 72 percent of full-time craft-artists report that they sell their work in their own shop or studio, but only 53 percent indicate that this is one of their "best"

outlets. Craft shops not owned by the craft-artist are also perceived as less effective by full-time and part-time vocational craft-artists. Persons working in crafts as a secondary occupation, in contrast, are as about as apt to name craft shops as a "best" outlet as they are to say that they use this type of outlet. Among the most frequently used outlets, art and craft galleries and other retail shops are perceived as relatively effective, in that the proportion reporting that they are "best" is about the same as the proportion reporting their use. The less-frequently used types of outlets, such as mail-order houses, are also perceived as relatively effective.

Member Craft-Artists: The Role of Crafts in Economic Well-Being

o Contribution of Craft Production to Personal Income. Many vocational craft-artists take in sizeable amounts of gross receipts during the year from the sale of their work (see Figure IV.12). Those craft-artists working full-time took in $11,600 on average in 1980 in gross sales receipts, while part-time craft-artists took in $6,100. Craft-artists working in crafts as a secondary occupation typically have much lower gross sales receipts--this group received only $1,800 on average from craft sales in 1980. Many vocational craft-artists teach (three-fifths have taught crafts in the past three years), and they earn modest amounts of additional income from their teaching. Vocational craft-artists also earn small amounts from other craft-related activities such as selling materials.

However, expenses of producing and marketing crafts eat heavily into craft-artists' net income from their craft work. Craft-related expenses incurred by full-time vocational craft-artists typically amount to 93 percent of sales and 85 percent of sales plus other craft-related income (excluding teaching). Net income from crafts is even lower for other vocational craft-artists--craft-related expenses for part-time craft-artists

typically exceed gross sales receipts and amount to 93 percent of sales plus other craft-related income; expenses for craft-artists working secondarily in crafts typically almost equal gross sales receipts and amount to 85 percent of sales and other craft-related income.

Most vocational craft-artists heavily supplement their craft earnings with income from non-craft sources. The net income of full-time craft-artists is typically split about half between earnings from non-craft sources and net income from all craft-related activities. The share of net income from non-craft sources is even higher for less involved vocational craft-artists--non-craft earnings typically account for 75 percent of net personal income for part-time craft-artists and 80 percent for those working in crafts as a secondary occupation.

o Outside Sources of Financial Support. Relatively few vocational craft-artists have received outside financial support from grants or fellowships or have applied for a loan to support their craft work. The proportions reporting support from grants are about one-seventh of full-time and part-time craft-artists and one-tenth of those pursuing crafts as a secondary occupation (see Figure IV.13). Among those receiving outside support, relatively few have ever had grants from the National Endowment for the Arts, but the proportion is highest for full-time vocational craft-artist--14 percent--and lowest for those pursuing crafts on a secondary basis--9 percent.

Significant proportions of vocational craft-artists exchange their work with other craft-artists--about one-half of full-time and part-time craft-artists engage in such exchanges, as do about two-fifths of those with a secondary occupational involvement (see Figure IV.14). However, smaller proportions exchange their crafts for goods or services that contribute directly to their livelihood. One-fifth of full-time craft-artists

and one-sixth of other vocational craft-artists exchange their work for materials and/or equipment used in craft production; one-sixth of full-time craft-artists exchange their craft for living necessities and for health care, while much smaller proportions of other vocational craft-artists participate in such exchanges.

Member Craft-Artists: Goals and Barriers to Achievement

o Specific Goals for the Next Five Years. Vocational craft-artists with different levels of involvement in craft production respond in different ways to a question asking them to specify their goals for the next five years (see Figure IV.15). Over 70 percent of full-time and part-time craft-artists say that a specific goal is to increase their income from the sale of unique craft works. One-third of full-time craft-artists and two-fifths of part-time craft-artists also say that a specific goal is to increase their income from the sale of production craft works (i.e., craft multiples). Only one-fifth of full-time craft-artists say that a specific goal is to devote more time to their craft, while one-third of part-time craft-artists give this response. In contrast, over 70 percent of craft-artists pursuing crafts as a secondary occupation say that a specific goal is to devote more time to crafts, while smaller proportions of this group want to increase their income from sales of unique or production craft works. These patterns are consistent with the level of involvement of each of these subgroups in the vocational category: those craft-artists who are working full-time are more concerned about increasing the economic return to their production than about devoting more hours to their craft, while the reverse is true for craft-artists with a secondary involvement.

About equal proportions of all three groups of vocational craft-artists--45 percent--have a specific goal to win recognition in their craft, and about equal

proportions--in the range of 55 to 60 percent--have a specific goal to further develop artistic competence in their craft.

o Barriers to Further Satisfaction. When asked to list the barriers that, at the present time, they see to further satisfaction from their work, vocational craft-artists as a group most often single out lack of public education and exposure to crafts. This lack presumably translates into lack of public support, either through purchases or other means, for craft-artists and their work. The percentages reporting this problem range from 35 percent of part-time craft-artists to 41 percent of full-time vocational craft-artists (see Figure IV.16 and note 4.4). Similar percentages of vocational craft-artists say that lack of markets for their work and lack of recognition represent barriers to further satisfaction in their work; the proportions reporting these two problems range from 28 to 38 percent and from 26 to 33 percent, respectively.

Costs of materials are a barrier for about one-third of all three groups of vocational craft-artists. Lack of studio space is a problem for about 30 percent of full-time craft-artists and of those working in crafts as a secondary occupation, but is a problem for only one-fifth of part-time craft-artists. Lack of materials or hazards in craft production are mentioned by relatively few craft-artists. Full-time craft-artists include the highest proportion--14 percent--indicating that hazards are a problem. Relatively few vocational craft-artists feel that lack of training or lack of peer communication presents problems for their work. Craft-artists working in crafts as a secondary occupation include the highest proportion--19 percent--citing lack of training as a barrier, while full-time craft-artists include the highest proportion--18 percent--citing isolation from peers as a barrier.

Very small proportions--under 5 percent--of vocational craft-artists explicitly report lack of time as a barrier to further satisfaction in their work. However, one-third of full-time craft-artists and one-fifth of part-time craft-artists report that the pressures from current production present a problem for them. In addition, 30 percent of part-time craft-artists and close to 60 percent of those working in crafts as a secondary occupation indicate that pressures from non-craft obligations are a barrier for them. Only one-sixth of full-time craft-artists report this as a problem. It appears that non-craft obligations are standing in the way of those vocational craft-artists who currently work less than full-time in their craft and whose goal is to increase the time devoted to their craft.

o Problems in Selling Crafts. The problem most frequently mentioned by vocational craft-artists in selling their crafts (see Figure IV.17 and note 4.4) is that of presenting their work to clients and buyers: about one-third of full-time and part-time craft-artists mention this as a problem, as do one-quarter of craft-artists with a secondary occupational involvement. One-quarter of full-time craft-artists single out as a problem that potential buyers are not informed about outlets for their work, while one-fifth of this group mention as problems communication difficulties with clients, too few outlets for their work, and lack of business skills. One-third of part-time craft-artists mention lack of business skills as a problem, one-fourth mention too few outlets, and one-fifth that buyers are not aware of existing outlets. Craft-artists with a secondary vocational involvement show most concern with too few outlets, a problem mentioned by one-quarter of this group, followed by lack of awareness of the public of existing outlets and lack of business skills. Lack of display space is not mentioned often as a problem, and lack of time to produce crafts is the least-mentioned problem.

o Single Most Important Problem. When asked to name "the most important problem facing you as a craft-artist in the U.S. today," vocational craft-artists are most apt to mention problems that can be classed as problems of reaching the buying public (see Figure IV.18). About one-third list problems that translate into "lack of public appreciation" and "marketing problems", with about two-fifths of the responses in the first of these categories.

About one-third of full-time craft-artists and one-quarter of other vocational craft-artists list problems that can be classed as more strictly economic. Over one-half of the responses in this category translate into "economic problems or inflation" and the remainder into "hard to make a living". Costs of materials are mentioned as the most important problem by relatively few vocational craft-artists--12 percent of part-time craft-artists represent the highest proportion giving this type of response. Lack of time is listed by relatively few full-time or part-time craft-artists, but is singled out by one-fifth of those with a secondary occupational involvement in craft production.

Folk-Artists: Who They Are

The 1979 Ethnographic Studies interviewed 63 folk-artists in 6 communities, of whom 35 quite clearly are involved in their craft as a vocation. Among the vocational folk-artists, 18 work full-time in their craft, another 8 work part-time in their craft, and 9 work in crafts as a secondary occupation in addition to another job (see note 4.5). This section of the chapter considers the characteristics of vocational folk-artists--their past development, their current work in crafts, and their hopes and concerns for the future--and begins with a look at their basic chacteristics. (See Appendix C for excerpts from interviews with some of the vocational folk-artists.)

Because of the small numbers and the problems in precisely determining their level of involvement, most comparisons are of full-time vocational folk-artists with the combined group of those involved part-time and on a secondary basis.

o Demographic Characteristics. Of the 35 vocational folk-artists who were interviewed, 12 are women and the other 23 are men. The median age for the total group is 49 years. Most of them are employed, including all but 1 of the 18 who work full-time in crafts (this person considers himself retired because of poor health) and 8 of the 17 who work part-time in crafts. The remaining part-time vocational folk-artists include one who is unemployed, four who are homemakers, and four who are retired.

o Place of Residence. Each of the six sites included in the Ethnographic Studies has one or more vocational folk-artists, but the range is wide, suggesting considerable variation in the vitality of craft activity among the sites. In the Taos area, seven of eight folk-artists who were interviewed have a vocational involvement, and four of these work full-time. In southwestern Virginia, seven of the ten folk-artists are vocationally involved, of whom five work full-time. In South Thomaston, Maine, Scottsbluff, Nebraska, and Puget Island, Washington, about one-half of the folk-artists are vocationally involved (6 of 11, 6 of 12, and 6 of 12, respectively). Of these, four in South Thomaston, four in Scottsbluff, but only one in Puget Island work full-time. Finally, in the Nacogdoches, Texas site, only three of the ten folk-artists are vocationally involved and none currently works full-time in crafts.

o Media. The vocational folk-artists who were interviewed include 20 who work primarily in wood, 7 of whom are instrument makers in southwestern Virginia and 4 of whom build boats in South Thomaston or Puget Island. Fiber is the next most popular

medium among these folk-artists: seven work primarily in fiber including folk-artists from South Thomaston, Nacogdoches, Taos, and Puget Island. Five of the folk-artists work in leather, four of whom are saddle makers in Scottsbluff. Two of the vocational folk-artists work in metal, both in Taos. One vocational folk-artist works in Norwegian foodways, teaching her skills and marketing her products in Puget Island.

Clearly, in many ways, the vocational folk-artists interviewed in the Ethnographic Studies exhibit very different patterns from those shown by the vocational craft-artists interviewed in the Survey of Members. Given the small numbers of folk-artists who were studied, the explicit decision to concentrate on primarily rural, small-town sites, and other features of the Ethnographic Studies, this is not surprising. The value of the findings on folk-artists lies not in generalizing to a broad population but in the context that the interviews provide on what it is like to produce crafts working within particular community settings and particular craft traditions.

Folk-Artists: Developmental Influences

o Most of the full-time vocational folk-artists who were interviewed have been working in their craft throughout their adult (and sometimes teenage) years. This is true of the five instrument makers in southwestern Virginia, one of whom learned from and works with her father and all of whom work within a long-standing regional tradition. Because of the increased demand in recent years for hand-crafted dulcimers, guitars, and other instruments, two of the instrument makers were able to retire from other jobs and turn to full-time craft production as their sole means of support.

The full-time boat builders (two in South Thomaston and one in Puget Island) have also worked throughout their adult years within family and community traditions. One is an

immigrant from upstate New York, but he is now practically accepted as a "local" in South Thomaston.

The four full-time saddle makers and leather workers in Scottsbluff include one young immigrant from Australia; the others have worked in their craft for many years in one or another Western state. One young woman has been able to move from part-time to full-time involvement as her children have gotten older.

The four full-time folk-artists in Taos work within a long-standing Hispanic tradition. Two of them--a furniture maker and a jeweler--got their start through school arts and crafts programs; a weaver is part of a family that has been making and selling its products for three generations; while a carver of altar screens and other museum-quality objects began working in his craft a relatively short time ago.

Although these folk-artists have been influenced by and remain within well-defined ethnic and community craft traditions, many of them have not been at all adverse to making use of modern technological developments. The instrument makers and boat builders in many cases have adopted power tools and new techniques to make their work easier and increase their productivity, while maintaining the traditional nature of their designs and the quality and artistry of the hand-crafting that remains a significant component of their work.

o Many of the vocational folk-artists working on a part-time or secondary basis in their craft have also spent long years in craft production. However, the two part-time instrument makers in southwestern Virginia have been active for only a few years. Generally, in the Appalachian area, it appears that the tradition of making dulcimers, banjos, and other instruments was dormant until relatively recently, and that a number

of craft-artists in the area--including these two--are revivalists who acquired their skills on their own rather than through an apprenticeship in their family or community. Similarly, a Scottsbluff woman who paints duck decoys has only recently revived this craft in her area.

Other part-time/secondary folk-artists are working within family and community traditions. These include three fishermen (one in South Thomaston and two in Puget Island) whose crafts--lobster pots, net-mending, and boat-building--support their primary vocation; two quilters (in Nacogdoches, one of whom is assisted by her daughters); and one woman in Puget Island who learned knitting and other fiber crafts from her father, uses only traditional materials, and works primarily in Norwegian designs.

Three folk-artists who currently work on a part-time or secondary basis in their craft were previously occupied full-time in craft work. An Hispanic woman in Taos, who mainly produces tinware, gave up her shop because of high rents and took a full-time job in an unrelated field (although she continues to sell her work through the new owners and is active in teaching crafts). A husband-and-wife team in Taos who worked full-time in wood-carving out of their home have had to slow down due to age and illness.

Folk-Artists: Current Activity in Crafts

o Most of the full-time vocational folk-artists (13 of 18) produce crafts in their own shops or studios, 2 are employees of other folk-artists, while 3 work out of their homes. The folk-artists who own shops typically work along with others--some have apprentices or employees, some work with other family members, and some work with

partners. Over half (10 of 18) participate in fairs, exhibits, or demonstrations. While some have only occasionally exhibited or given demonstrations, at the other extreme, two of the instrument makers and the Taos carver of altar screens exhibit frequently. The two saddle makers in Scottsbluff who own their businesses have made trophy-winning saddles and receive special mail orders from all over the country. One of the boat builders in South Thomaston also has a mail-order business. Several of the instrument makers have been written up in the national media. Two fiber artists in South Thomaston (they make hooked and braided rugs) operate a shop in partnership where they sell the products of other area craft-artists and offer craft courses. Hence, the folk-artists who work full-time in crafts, with perhaps one exception, a maker and repairer of instruments in poor health who works in his home, are quite active in showing and selling their work through a variety of means.

o Most of the vocational folk-artists with a part-time or secondary involvement in crafts (15 of 17) work out of their homes rather than in a shop or studio. Some part-time/secondary folk-artists place their work in local shops in addition to marketing from their homes. Quilting clubs in Nacogdoches have recently served to reenergize the enthusiasm of local quilters and to encourage them to market their quilts in a local boutique. For several fishermen, craft work is a secondary occupation, often pursued in the off season, that is integral to their primary occupation but does not involve active marketing to others. Fully two-thirds of part-time/secondary folk-artists (12 of 17) exhibit their work (including 2 of the fisherman). Some only occasionally exhibit but several exhibit extensively. Some are active in teaching crafts to others.

Folk-Artists: Goals and Concerns

o Many full-time vocational folk-artists articulate goals for their future craft work and express concerns about problems that they face in pursuing their craft. One commonly-voiced set of concerns has to do with lack of markets and lack of public exposure to and appreciation of hand-crafted work. Six of the eighteen full-time folk-artists express such concerns. These include two boat builders (one in South Thomaston and one in Puget Island) and two instrument makers in southwestern Virginia, who worry that the need to charge high prices to cover the high cost of good wood limits their markets. They believe the public is unwilling to pay for quality and is willing to accept non-traditional materials such as fiberglass in boats. Two of the saddle makers in Scottsbluff similarly worry about competition from mass-produced goods that are of lesser quality and can be more cheaply priced. Most of these folk-artists would like to find ways to expand their markets and increase their income from craft production.

On the other hand, seven of the full-time folk-artists say that there is greater public appreciation than in the past for the beauty and worth of crafts and "old-timey" things. Some of these folk-artists say that their own business has never been better and that they have a hard time keeping up with demand. These responses come largely from instrument makers in Appalachia (three of the five who work full-time), from the Hispanic folk-artists in Taos (three of four), and from one saddle maker in Scottsbluff. The Hispanic folk-artists note a renewed interest in their craft traditions not only among the Anglo community but among other Hispanics.

The most frequently-expressed concerns have to do with cost and availability of materials. Eight full-time folk-artists express concern about costs and four about

availability of the materials they use in their crafts. The four who are concerned about both costs and availability are the boat builders in South Thomaston and Puget Island and a wood caver in Taos. The two fiber artists in South Thomaston and two of the saddle makers in Scottsbluff are worried about high costs.

Other concerns have to do with lack of workspace (voiced by four full-time folk-artists), inadequate or high-priced tools (raised by four folk-artists including one who is worried about space), and lack of good help (voiced by two folk-artists). Five full-time folk-artists, including all four in South Thomaston, the boat builder in Puget Sound, and the weaver in Taos, are upset about various government regulations, including Coast Guard, IRS, and local government sales tax regulations.

Finally, two full-time folk-artists, the wood carver and jeweler in Taos, say that the pressure of producing works for sale interferes with their ability to grow artistically and to produce designs to their own liking. They would both like to have more time to devote to developing artistry in their craft.

o Vocational folk-artists with a <u>part-time or secondary</u> involvement in their craft express even more strongly concerns having to do with lack of markets and lack of public appreciation of crafts. Ten of the seventeen worry about the market for crafts, including almost all (eight of ten) who work in wood in the various sites. The wood carvers and the tin worker in Taos worry explicitly about the seasonality of sales in that area which makes it difficult for craft-artists to earn a steady income or obtain support to expand their business. The woman making tinware had to give up her shop because of high rent costs and seasonality of sales. A quilter in Nacogdoches bemoans the lack of community interest in quilting. Six of the ten part-time folk-artists who express concerns about markets and public appreciation for crafts would like to

improve their income from crafts, including some who would like to work full-time if they could make a decent living. One is a boat builder and net mender whose craft directly supports his primary occupation of fisherman. The other three are headed toward retirement and consequently are more concerned about the future of crafts in their area than about their own economic success in craft production.

A smaller number of part-time/secondary folk-artists--five--express the contrary view that there is growing public appreciation of crafts, and only one says that her own business has never been better. The folk-artists who believe that there is greater public interest and awareness of crafts include the three in Taos who also worry about the difficulty of making a steady income from craft production, a quilter in Nacogdoches who supplements her welfare income from her craft work, and the fiber artist in Puget Island who cannot keep up with demand.

Part-time/secondary folk-artists also voice some concerns about cost of materials (five wood artists have this concern and three of them are also concerned about availability of good wood); lack of space (two have this concern); and inadequate tools (three wood artists have this concern). Four are concerned about government regulations.

Finally, four part-time/secondary folk-artists would like to be able to give up their other jobs and pursue their craft on a full-time basis. Two are instrument makers in southwestern Virginia, one of whom works for a manufacturing firm and the other of whom installs home insulation; one is a wood carver in Scottsbluff who works at a garage; and one produces tinware and works in a mental health center in Taos. One of the instrument makers definitely plans to become full-time in his craft when he reaches the "retirement" age for his other job. Clearly, these people would welcome the opportunity to earn a living as full-time craft-artists.

Notes

4.1. The reader should reference relevant notes in Chapter III, including 3.3 on household income, 3.4 on adjusting household income for educational attainment, 3.6 on types of training, 3.8 on percent of adult years working in crafts, 3.10 on frequency of exhibits, 3.11 on sales outlets, 3.12 on personal income, and 3.13 on goals for craft work. Averages for all vocational craft-artists shown in this chapter may differ from those in Chapter III, because the category of "other" vocational craft-artist (including primarily full-time teachers and students of crafts) is excluded from Chapter IV and included in Chapter III. Because almost all vocational craft-artists show and sell their work, there is no need to adjust tabulations on market-related items such as frequency of exhibiting.

4.2. There are some discrepancies in the responses on employment status and the responses to the first question in the survey about the role of craft work in the respondent's life (see Appendix A for the wording of question 1). As noted in the text, 13 percent of full-time craft-artists, 25 percent of part-time craft-artists, and 33 percent of craft-artists with a secondary vocational involvement reported their current employment status as not in the labor force (neither employed nor unemployed). Clearly, many respondents in the latter two categories interpreted the questions differently, indicating in question 1 that their involvement with crafts was as a vocational rather than a leisure activity but later on identifying their employment status as that of a homemaker or retiree. There are also some discrepancies in the responses of those with paid employment to a question on whether or not crafts was their main occupation: 3 percent of full-time craft-artists and 12 percent of part-time craft-artists said that crafts was <u>not</u> their main occupation; in contrast, 14 percent of

craft-artists reporting a secondary occupational involvement with crafts in question 1 said later that craft work was their main occupation. Finally, there are larger discrepancies involving full-time versus part-time employment, most likely explained by the different definitions for these two categories used in the two sections of the questionnaire: 30 hours or more per week was the definition of full-time employment and 40 hours or more per week the definition of a full-time craft-artist.

4.3. Percentages of craft-artists reporting a particular type of influence on their work are based on those respondents who furnished written descriptions (about five-sixths of the total), which were coded into the categories referenced in the text.

4.4 The Survey of Members asked craft-artists to indicate all of the barriers to further satisfaction in their craft and all of their problems in marketing crafts. The available tabulations do not permit determining the extent to which responses cluster among craft-artists, for example, the extent to which craft-artists who see lack of public exposure to crafts as a barrier overlap with those who mention lack of markets or lack of recognition.

4.5. The Ethnographic Studies covered many of the same topics as the Survey of Members, but used a very different interviewing procedure, namely lengthy personal discussions rather than a short structured questionnaire. Hence, comparisons among the information obtained in the two studies should be made with caution. The proportion of vocational folk-artists among the total interviewed is similar to the proportion of vocational craft-artists among respondents to the Survey of Members; however, the distributions by level of involvement differ. Based on careful reading of the interview materials, the Ethnographic Studies appeared to include among vocational folk-artists 52 percent working full-time, 23 percent part-time, and 25 percent with a

secondary involvement. Excluding "other" vocational craft-artists (primarily full-time teachers and students), the Survey of Members included among the vocational category 20 percent who classified themselves as working full-time, 40 percent part-time, and 40 percent with a secondary involvement. There are many possible reasons for these differences. Two points to keep in mind are that: first, the Survey of Members is representative of all members but may not represent all craft-artists; and second, the information from the Ethonographic Studies comes from a very small number of folk-artists who were interviewed in a handful of locations. This information must always be placed in context, such as the particular community and craft tradition within with each folk-artist is working.

V. LEISURE CRAFT-ARTISTS: THEIR DEVELOPMENT, SUCCESSES, AND PROBLEMS

Among the craft-artists who have taken the step of joining a craft membership organization, a surprisingly high proportion--45 percent--are involved in craft production as a leisure activity. About the same proportion of the 63 folk-artists interviewed in the 1979 Ethnographic Studies--44 percent--similarly evidence a leisure involvement with their craft.

This chapter probes more deeply into the characteristics of leisure craft-artists. The chapter looks first at those who belong to craft membership organizations. The most highly involved group of leisure craft-artists identified in the 1980 Survey of Members--those regularly devoting 10 or more hours per week to crafts--are compared with those regularly devoting fewer hours to crafts and those only occasionally involved in crafts as a leisure activity (see note 5.1).

The chapter also reviews the characteristics of the folk-artists who pursue crafts on a leisure basis. The information available from the Ethnographic Studies does not permit further categorizing leisure folk-artists by level of involvement and is less specific on many of the characteristics covered in the Survey of Members. But the Ethnographic Studies provide valuable contextual detail about the past and present environment within which folk-artists work and their outlook on the future.

Member Craft-Artists: Demographic and Socioeconomic Characteristics

o Sex. Women predominate among all categories of leisure craft-artists identified in the 1980 Survey of Members--73 percent of those devoting at least 10 hours a week to

crafts are women, as are 71 percent of those regularly working in crafts but less than 10 hours per week and 69 percent of those working only occasionally in crafts.

o Age. Leisure craft-artists are older in terms of their median age than other member craft-artists, and median age is highest for those working the most hours in crafts. Leisure craft-artists who put in 10 hours or more per week have a median age of 58 years compared with 48 years for those putting in fewer hours on a regular basis and 50 years for occasional craft-artists.

o Education. Member craft-artists as a group are highly educated. This is less true of the most involved leisure craft-artists who devote 10 hours or more a week to craft work--only 42 percent of this group have a college or higher degree compared with 56 percent of all member craft-artists. In contrast, 54 percent of those working fewer hours in crafts and 63 percent of those working only occasionally in crafts as a leisure activity have attained a college or higher degree.

o Employment. Leisure craft-artists include sizeable proportions of homemakers and retirees as well as persons with paid employment. Among those putting in 10 or more hours per week, 40 percent are currently employed (or self-employed) either full-time or part-time, 28 percent are homemakers, and 27 percent are retired (with the remainder in some other category). Higher proportions of other member leisure craft-artists have paid employment. Among those regularly working in crafts but less than 10 hours per week, 55 percent are employed, 19 percent are homemakers, and 17 percent are retired. The figures are similar for those working only occasionally in crafts: 54 percent are employed, 20 percent are homemakers, and 18 percent are retired. As one would expect, very small proportions of leisure craft-artists with paid employment (4 percent) report that craft work is their main occupation (see note 5.2).

o Household Income. Craft-artists belonging to craft membership organizations are better off on average in terms of their total hosuehold income than the typical American adult. This is especially true of member craft-artists with a leisure involvement in their craft. As a group, their average household income (subtracting out expenses incurred in craft production) was $29,800 in 1980, or $9,000 above the average for the total adult population and $3,000 greater than one would expect based on the educational levels attained by leisure craft-artists. Average household income for leisure craft-artists regularly devoting 10 or more hours per week to crafts was $30,600 in 1980, or almost $10,000 above the average for the total adult population and over $7,000 higher than the average for the most involved vocational member craft-artists. Those working regularly in crafts but for fewer hours are about as well off, with average household income of $30,200 in 1980. The average for those working occasionally in crafts was $28,300. The differences between leisure and vocational craft-artists in total household income stem largely from the much higher expenses incurred by the latter group in production of crafts.

The personal income of leisure member craft-artists represents an important contribution to household income, making up about one-half of the total on average. This percentage shows little variation among the three subgroups of leisure craft-artists.

Member Craft-Artists: Primary Media

Leisure craft-artists work in a wide range of media, but fiber media predominate (see Figure V.1). Fiber is the preferred medium of over one-half of leisure craft-artists who devote most time to their craft work. Fiber is also preferred by close to one-half

of leisure craft-artists regularly working in crafts for fewer hours and by over two-fifths of those working occasionally in crafts.

Wood is the next most popular medium among leisure craft-artists, attracting about one-fifth of each subgroup, followed by clay and metal, each of which attracts 7 to 13 percent of leisure craft-artists categorized by level of involvement. Paper is the primary medium of 6 to 7 percent of craft-artists working fewer than 10 hours per week or only occasionally in crafts, but attracts very few of the most involved leisure craft-artists. The other media--leather, glass, and all other--each account for only a small proportion of leisure craft-artists.

Member Craft-Artists: Developmental Influences on Their Work

o Types of Training. Although over half of leisure craft-artists (53 to 57 percent) report that they are self-taught in their craft, many of them received other kinds of training (see Figure V.2). One pattern in the data is a tendency for the most committed leisure craft-artists to have received more professional and sustained kinds of training compared with leisure craft-artists who are less involved in their craft.

Overall, the most popular type of organized training among leisure craft-artists is workshops at craft schools or organizations--close to 40 percent of the two subgroups working regularly in crafts and close to 30 percent of occasional craft-artists attended one or more workshops. About one-quarter of each group attended one or more college or university art courses. About one-quarter of all leisure craft-artists attended school art classes, took lessons from family or friends, and attended adult education courses, with these forms of training somewhat less popular among the most involved leisure craft-artists. In contrast, one-quarter of leisure craft-artists regularly

working 10 hours or more per week in crafts but less than one-sixth of those with less involvement took private lessons from professionals. Similarly, one-fifth of the most involved and less than one-sixth of other leisure craft-artists attended professional workshops. Training in crafts at community recreation programs was obtained by only one in eight leisure craft-artists and serving an apprenticeship was very rare among this group.

Over 90 percent of leisure craft-artists regularly working 10 hours or more per week are satisfied or very satisfied with the craft training they received and less than 10 percent express dissatisfaction. The percentage dissatisfied rises to 13 percent for leisure craft-artists less regularly involved and is 18 percent for those only occasionally involved in crafts. Dissatisfaction with their training may in part explain the low level of involvement of this last group.

One-fifth of the most involved leisure craft-artists are currently receiving training in their craft and 64 percent plan to obtain additional training (see Figure V.3). Similarly, one-fifth of those less regularly involved are receiving training and over three-fourths of this group of craft-artists plan to seek additional training in the future. In contrast, only one in eight leisure craft-artists who work occasionally in crafts are currently receiving training and less than three-fifths intend to obtain additional training.

o Reported Influences on Work. When asked to specify the primary influence on their work, the most common answer is one that can be classified as "traditional methods": over one-third of leisure craft-artists working regularly in crafts give this choice as do one-quarter of those occasionally involved (see Figure V.4). The next most often cited influence among the most involved leisure craft-artists is

"contemporary trends", named by 23 percent of this group, followed by "media, patterns, forms, colors" and then by "own ideas". Answers classified as "media, patterns, forms, colors" are given by almost one-quarter of less involved leisure craft-artists followed by "own ideas" and then by "contemporary trends". A specific region or person is mentioned by only one-tenth of leisure craft-artists.

o Years Working in Crafts. Leisure craft-artists belonging to craft membership organizations have been working in crafts about 18 years on average. Although they have typically devoted more years to crafts than have vocational craft-artists, the data suggest that leisure craft-artists may have become committed to crafts later on in their lives: they have spent somewhat less of their adult years--two-fifths compared with three-fifths for vocational craft-artists--in craft work. Close to 60 percent of leisure craft-artists regularly devoting 10 or more hours per week to crafts and about two-fifths of less involved leisure craft-artists have worked in their current primary medium for more than 10 years, suggesting a high level of familiarity and skill development (see Figure V.5). One-fifth of the most involved leisure craft-artists and about one-third of those with less involvement have worked less than six years in their primary medium.

Member Craft-Artists: Production and Marketing Behavior

Two-thirds of the most involved leisure craft-artists produce works for sale, although only 2 percent who do so derive their primary income from the sale of their work. Less than 45 percent of leisure craft-artists regularly working fewer hours and only 35 percent of those occasionally involved in crafts produce works for sale; similarly, of the craft-artists in these groups who sell their work, a very small fraction--less than 2 percent overall--derive their primary income from this activity. Somewhat higher

proportions of leisure craft-artists exhibit their work--78 percent of the most involved leisure craft-artists show their crafts as do 64 percent of those regularly working fewer hours and 54 percent of those occasionally involved in crafts.

o Hours Spent in Production and Marketing. The most involved leisure craft-artists spend an average of about 20 hours per week in producing crafts (see Figure V.6). In addition, they spend an average of 1 to 1.5 hours per week in marketing their work, or about 6 percent of the time devoted to production. Those working regularly in crafts but for fewer hours per week typically spend only 7 hours per week in production and less than half an hour on marketing, or about 5 percent of the time spent in production. Those working occasionally in crafts typically devote 5 hours per week to production and about half an hour or 10 percent of production time to marketing.

o Frequency and Quality of Exhibiting. The majority of leisure craft-artists--four-fifths of the most involved and three-fifths of the others--exhibit their work to the public, even though not all of them put their work up for sale. However, relatively small proportions exhibit their work on a frequent basis (see Figure V.7). Only one-quarter of the most involved leisure craft-artists who exhibit their crafts do so at least as often as every two months (six or more times per year) and only one-tenth of other leisure craft-artists exhibit their work this frequently. Fully 46 percent of occasional craft-artists who exhibit at all do so less than two times per year, as is also the case for one-third of leisure craft-artists working regularly in crafts for fewer hours per week. However, only one-fifth of the most involved leisure craft-artists exhibit this infrequently; most of this group exhibits from two to five times per year.

Over two-fifths of the most involved leisure craft-artists who show their work have won a prize in the last three years, as is also true of one-third of those with less involvement (see Figure V.8). These percentages are close to those reported by vocational craft-artists. In contrast, relatively few leisure craft-artists have participated during the past year in a juried craft event where their work had to be previewed and accepted for exhibition (see Figure V.8). One-quarter of the most involved leisure craft-artists who exhibit have had their work accepted at a juried event, in contrast with three-fifths of the most involved vocational craft-artists. Only one-tenth of less involved leisure craft-artists have participated in a juried event.

o Showplaces. Among those leisure craft-artists who show and/or sell their work, there is considerable variation in the types of outlets that they use (see Figure V.9). Art and craft fairs are very popular as outlets--two-thirds of the most involved leisure craft-artists show or sell their work at fairs as do close to three-fifths of those working regularly in crafts for fewer hours and over two-fifths of those working occasionally in crafts. Surprisingly, given the small amount of income reported by leisure craft-artist from sales of crafts, one-third of the most involved and one-fourth of those who are less involved have their own shop or studio through which they show or sell their work. About one-fifth of leisure craft-artists show or sell their work through craft shops and about the same proportion through art and craft galleries. One-seventh use an outlet rarely used by vocational craft-artists--work group meetings. Other types of outlets, including "other" retail outlets, cooperatives, mail-order houses, and wholesalers, are used by fewer than 10 percent of leisure craft-artists as places where they show or sell their work.

o Market Influences on Production. Less than one-half of all leisure craft-artists produce works for sale; of those who do, three-fourths indicate that they produce their

crafts primarily in response to their own standards of form and expression. Another one-fifth say that they produce their crafts in response to the demands of the market and the remainder give some other answer. Of craft-artists omly occasionally involved in craft production who sell their work, a somewhat higher proportion state that they primarily follow their own standards of form and expression and a somewhat smaller proportion say that the marketplace dominates than is true for regularly involved leisure craft-artists.

Member Craft-Artists: The Role of Crafts in Economic Well-Being

Leisure craft-artists receive negligible income from craft-related activities (see Figure V.10). They actually lose money on craft sales, although the total amounts involved are small. Among leisure craft-artists, those who regularly work 10 or more hours per week have the highest gross income from craft sales, which however amounted to only $600 on average in 1980, and also the highest craft production expenses, which amounted to $1,100 on average in 1980. Leisure craft-artists receive relatively little income from teaching crafts--the highest amount is $400 in 1980 received by those working occasionally in crafts. However, many leisure craft-artists have taught crafts in the past three years--one-third of the most involved and about one-quarter of the others. Clearly, leisure craft-artists receive other satisfactions from their work than monetary income and, indeed, are willing to incur small net losses from their craft production.

Member Craft-Artists: Goals and Barriers to Achievement

o Specific Goals for the Next Five Years. Leisure craft-artists with different levels of involvement in craft work respond in somewhat different ways to a question asking

them to specify their goals for the next five years (see Figure V.11). Three-fifths of the most involved leisure craft-artists--those regularly working 10 or more hours per week--say that they want to devote yet more time to their craft, about one-third say they want to increase their income from the sale of unique works, and one-third say they want to win recognition in their craft. Less involved leisure craft-artists show a contrasting pattern. Larger percentages of these craft-artists--76 percent of those working regularly in crafts for fewer hours and 85 percent of those working occasionally in crafts--say they want to devote more time to crafts, while smaller percentages say they want to increase their income from sales of unique works (about one-fifth) and win recognition in their craft (less than one-fifth). Three-fifths of regularly involved leisure craft-artists--both those working more than and less than 10 hours per week--want to develop their artistic competence, as is also true of almost half of those occasionally working in crafts.

o Barriers to Further Satisfaction. When asked to list the barriers that, at the present time, they see to further satisfaction from their work, leisure craft-artists most often mention pressure from non-craft obligations. Close to one-half of all leisure craft-artists report other obligations as a barrier, with the percentages ranging from 42 percent for the most involved leisure craft-artists to 51 percent for those regularly involved for fewer hours and 55 percent for those only occasionally involved in crafts (see Figure V.12). This report accords with the overriding goal of leisure craft-artists, particularly those less involved, to increase the time devoted to crafts in the next five years.

The next most commonly reported barrier is lack of training in crafts, which is a problem for one-quarter of the most involved leisure craft-artists and one-third of those less involved. Costs of materials are a barrier for many leisure

craft-artists--about one-third of those working regularly in crafts and one-quarter of those occasionally involved cite materials costs as a problem. One-fifth mention lack of studio space as a problem. Smaller proportions single out problems that bear on the relationship of craft-artists to the buying and viewing public, although one-fifth of the most involved leisure craft-artists mention as problems lack of marketability and lack of exposure and education of the public to crafts. Overall, leisure craft-artists are more bothered by pressures from non-craft obligations and lack of training and less bothered by problems of marketability and exposure of the public to crafts than is true of craft-artists who are vocationally involved in craft work.

o Single Most Important Problem. Finally, when asked to single out "the most important problem facing you as a craft-artist today," leisure craft-artists are most apt to mention lack of time (see Figure V.13). One-quarter of the most involved leisure craft-artists single out lack of time as their most important problem, as do 30 percent of those who are less involved. The problem cited next most often is lack of public appreciation, which is mentioned by about one-sixth of leisure craft-artists. Except for cost of materials, which 12 percent identify as their most important problem, economic concerns related to crafts are not salient to craft-artists with a leisure involvement in craft work.

Folk-Artists: Who They Are

The 1979 Ethnographic Studies interviewed 63 folk-artists in 6 communities, of whom 28 appear to be involved in their craft on a leisure basis (see note 5.3). This section of the chapter considers the characteristics of the leisure folk-artists as a group--their past development, their current work in crafts, and their hopes and concerns for the

future--and begins with a look at their basic chacteristics. Appendix D provides excerpts from some of their interviews.

o Demographic Characteristics. The 28 leisure folk-artists who were interviewed include 13 women and 15 men. The median age for the total group is 65 years. Currently, 9 are employed in non-craft occupations, 7 are homemakers, and 12 are retired.

o Place of Residence. Each of the six sites visited for the Ethnographic Studies includes one or more leisure folk-artists, but there is a wide range in the proportion with a leisure versus a vocational involvement. In the Nacogdoches, Texas site, 7 of the 10 folk-artists who were interviewed are occupied in crafts on a leisure basis. In South Thomaston, Maine, Scottsbluff, Nebraska, and Puget Island, Washington, about one-half of the folk-artists have a leisure involvement (5 of 11, 6 of 12, and 6 of 12, respectively). In southwestern Virginia, only 3 of the 10 folk-artists work in crafts as a leisure activity, while this is true of only 1 of the 8 folk-artists who were interviewed in the Taos site.

o Media. The leisure folk-artists who were interviewed include 13 who currently work primarily in wood--as instrument makers, boat builders, furniture makers, and wood carvers. Each site has one or more wood artists. Fiber is the next most popular medium among these folk-artists: 10 work primarily in fiber and are found in all of the sites except southwestern Virginia and Taos. One of the leisure folk-artists works in leather in Scottsbluff (she makes Sioux Indian clothing), one (a blacksmith) works in metal in Nacogdoches, one makes stained glass in Puget Island, and the remaining two work in other media including a woman who fashions dolls and lobstermen in South Thomaston and a woman who makes Norwegian food items in Puget Island.

Clearly, on many characteristics, the leisure folk-artists interviewed in the Ethnographic Studies differ from the leisure craft-artists interviewed in the Survey of Members. However, compared with the vocational craft-artists in each study, the differences are in the same direction. Leisure craft-artists and leisure folk-artists compared, respectively, with vocational craft-artists and vocational folk-artists include more women, are older on average, and more likely to work in fiber as a primary medium. Given the small numbers of folk-artists who were interviewed, the explicit decision to concentrate on primarily rural, small-town sites, and other features of the Ethnographic Studies, it is not surprising to find differences with the Survey of Members. The value of the findings on folk-artists lies not in generalizing to a broad population but in the context that the interviews provide on what it is like to work in crafts within particular community settings and particular craft traditions.

Folk-Artists: Developmental Influences

Many of the leisure folk-artists who were interviewed have been working in their craft throughout their adult (and sometimes teenage) years. This is true of the seven leisure folk-artists in Nacogdoches, who include two quilters, one blacksmith, three wood carvers, and one maker of brooms, mops, mattresses, and other farm household crafts. These folk-artists, whose ages range from 57 to 87, all acquired their craft skills in the context of the farm family and community. All except the quilters have seen a decline in interest and demand for their work that has practically forced them to pursue their crafts on an occasional leisure basis.

The six leisure folk-artists in Puget Island have also worked for many years within their ethnic tradition--five are of Norwegian background and one woman, who lives in

the adjacent mainland town, is of Swedish origin. They are homemakers and retirees, who range in age from 67 to 95, and whose crafts include wood and ivory-carving, boat-building, lace-making, stained glass and rosemaling, and Norwegian foodways. The two boat builders used to work full-time in their craft as a vocation, but are now in retirement.

The other sites show greater variation in how long and in what ways craft work has been a part of the lives of their leisure folk-artists. The three instrument makers in southwestern Virginia include two older men (age 64 and 74) who have occasionally made instruments during the past 10 years, and one younger man (age 54) who has recently acquired instrument-making skills on his own (i.e., as a revivalist) and hopes to pursue his craft full-time when he retires from his job as a machinist.

The five leisure folk-artists in South Thomaston include a traditional maker of braided rugs who has completed 40 rugs in the past 40 years and is concerned with maintaining traditional forms and colors in her designs; a young couple who recently took up quilting and boat-building; a quilter who have been active in crafts all of her adult life; and a hobbyist who makes cornhusk and applehead dolls, rock sculptures, and lobstermen from shells.

The six leisure folk-artists in Scottsbluff similarly show wide variety in their backgrounds in crafts and the number of years they have devoted to craft work. They include a Sioux Indian who tans hides and makes beadwork for her family's dance group, a Mexican-American woman and an Anglo woman who have done needlework and quilting for many years following traditional patterns, a woman who recently acquired the skill of making shirret wool rugs, a man of German-Russian origin who makes hammered dulcimers to play at weddings, and a broom maker who has pursued his craft

as a hobby for the past 20 years. Finally, the leisure folk-artist in Taos is a furniture maker who learned his craft from his grandfather.

Folk-Artists: Current Activity in Crafts

The 28 leisure craft-artists who were interviewed work from their homes. Only eight of them actively sell their crafts at present. Some of them make crafts only occasionally, some produce crafts primarily for use at family and community functions such as dances, weddings, fiddle contests, and the like, and some produce crafts primarily for their own use and enjoyment. Many of the leisure craft-artists in Nacogdoches actively marketed their work when they were younger and when there was greater community interest in and need for their products. One boat builder in Puget Island, at age 95, is relatively inactive, but his family carries on a thriving business.

Twelve of the leisure craft-artists occasionally exhibit their work and give demonstrations at fairs or have exhibited in the past. Five of them teach crafts in their community. The two quilters in Nacogdoches market their quilts through a local shop and participate in recently-organized clubs that have revived interest in quilting in the area. The Taos furniture maker has filled his home with his work, but is not generally known to the public, although he takes special orders. In general, the leisure folk-artists who were interviewed are not oriented toward the marketplace, although some of them have been placed in this situation by the economic circumstances of their community, and several of them would like to increase the time they can devote to crafts and the economic return they can earn from their work.

Folk-Artists: Goals and Concerns

Many leisure folk-artists articulate future goals for their craft work and note problems that they face in pursuing their craft. The most common sets of concerns, voiced by 17 of the 28 leisure folk-artists, have to do with lack of public exposure to and appreciation of hand-crafted work and lack of markets for crafts. However, these responses are concentrated primarily in two sites, Nacogdoches and Puget Island. Six of the seven folk-artists in Nacogdoches lament the decline in community interest in crafts, particularly amoung young people. Four of the six folk-artists in Puget Island also lament the lack of public understanding of traditional crafts, the public's unwillingness to pay for high quality, and the pressures of modern life that leave little time for young people to learn craft skills. Another Puget Island artist, the woman who makes stained glass, notes rising interest in traditional crafts but expresses the desire for better markets and a better developed tourist trade for her own work.

Offsetting these concerns are the views voiced by seven leisure folk-artists who say that the public is more appreciative of traditional crafts and more appreciative of quality than in the past. One or two of the leisure folk-artists in South Thomaston, Scottsbluff, Nacogdoches, and Puget Island express this more optimistic opinion.

Six leisure folk-artists, four of whom work in wood, one in fiber, and one in leather, are concerned about the cost of materials, and three wood artists are concerned about the availability of good wood at any price. Four leisure craft-artists express the need for more space and two for better tools. Only two--the boat builders in Puget Island--are concerned about restrictive and burdensome government regulations. One hobbyist in South Thomaston might consider selling her crafts were it not for the paperwork involved with collecting sales tax.

Finally, five leisure folk-artists express concern that they do not have enough time to devote to their craft. Several of them would like to put more time into crafts and earn more money from craft sales, including one of the instrument makers in Appalachia, the young quilter and boat builder couple in South Thomaston, and the Indian dressmaker in Scottsbluff. The dulcimer maker in Scottsbluff would simply like more time to devote to his craft (he is a full-time truck driver), and the furniture maker in Taos would like more time to grow artistically.

In contrast, several leisure craft-artists say that they have more time to pursue their craft now that they are retired or working in the home. Six leisure craft-artists say that they basically have no concerns and are pleased with the role that craft work plays in their lives.

Notes

5.1. The reader should reference relevant notes in Chapters III and IV, including 3.3 on household income, 3.4 on adjusting household income for educational attainment, 3.6 on types of training, 3.8 on percent of adult years working in crafts, 3.9 on proportion of production time spent marketing crafts, 3.10 on frequency of exhibits, 3.11 on sales outlets, 3.12 on personal income, 3.13 on goals for craft work, 4.3 on reported influences on craft work, 4.4 on barriers to further satisfaction from craft work, and 4.5 on comparing data from the Ethnographic Studies with data from the Survey of Members.

Because varying proportions of leisure craft-artists show and/or sell their work, percentages in this chapter where appropriate are based on these proportions rather than on the total in each category of involvement.

5.2. There are relatively few discrepancies in the responses on crafts as a main occupation and the responses to the first question in the survey about the role of craft work in the respondent's life (see Appendix A for the wording of question 1). Among the most involved leisure craft-artists who are currently employed, 10 percent say that crafts is their main occupation although in response to question 1 they indicated that crafts was their main leisure activity. Less than 4 percent of employed persons working occasionally in crafts and less than 1 percent of those working regularly in crafts on a leisure basis for fewer than 10 hours per week say that crafts is their main occupation.

5.3. The Ethnographic Studies covered many of the same topics as the Survey of Members, but used a very different interviewing procedure, namely lengthy personal discussions rather than a short structured questionnaire. Hence, comparisons among the information obtained in the two studies should be made with caution. Based on careful interpretation of the interview materials, the proportion of leisure folk-artists among the total included in the Ethnographic Studies appears similar to the proportion of leisure craft-artists among respondents to the Survey of Members. Classification as a leisure folk-artist was made based on several criteria: the interview notes had to specify that the folk-artist worked in crafts part-time rather than full-time; in addition, the notes should indicate that the folk-artist made at most modest efforts to sell his or her work. Folk-artists who were retired from previous vocational involvement in crafts were generally classified in the leisure category. Depending on extent of sales activity, otherwise similar folk-artists might be classified differently in

terms of leisure versus vocational involvement (for example, the quilters in Nacogdoches). From the interview materials it was not possible to further categorize leisure folk-artists by level of involvement.

VI. A DIFFERENT PERSPECTIVE: CRAFT-ARTISTS WORKING IN THE MAJOR MEDIA

Knowing the kind of craft work that a craft-artist does is central to understanding the role of crafts for that person. Craft-artists working in different media and producing different kinds of objects relate to different traditions and concepts of their art, face different economic conditions both with regard to expected costs and expected income from their craft work, and differ in other important ways.

The 1980 Survey of Members focused on one dimension of the work of craft-artists belonging to craft membership organizations: the basic medium--such as fiber or clay--used in production. The survey ignored other important dimensions, such as the techniques and tools used in production and the types of finished objects produced. Hence, the survey data cannot provide as rich a picture of craft-artists characterized by their work as one would like. The category of "clay artist", for example, lumps together ceramists making porcelain with potters making stoneware, potters producing earthenware, potters using handbuilt versus wheel thrown techniques, etc. In fact, it turns out that member craft-artists categorized by their primary medium show fewer differences than do craft-artists categorized by the level and type of their involvement in craft work, i.e., the categories of vocational versus leisure involvement examined in earlier chapters. Nonetheless, craft-artists working in the major media do show important differences in demographic, socioeconomic, and craft-related characteristics, which are the subject of this chapter. Included are some characteristics tabulated by major media that are not otherwise available.

The 1980 Survey of Members asked craft-artists to indicate the primary medium in which they worked from among the following categories: fiber, clay, leather, paper, glass, metal, wood, and "other". The responses show dramatic variations in the

popularity of these major media categories. Fiber is the dominant primary medium by far, attracting 41.8 percent of all member craft-artists. Next in order are clay, accounting for 17.4 percent of member craft-artists, wood, accounting for 16.6 percent, and metal, accounting for 12.5 percent of members. The other media categories attract relatively few craft-artists: paper accounts for 3.9 percent, glass for 3.3 percent, leather for 1 percent, and all other (including combinations) for 3.5 percent of respondents to the 1980 Survey of Members. Because of the small numbers in the last four media categories, most of the discussion of member craft-artists in this chapter refers to the first four most popular media--fiber, clay, metal, and wood (see note 6.1).

The media, tools, techniques, and design concepts of folk-artists represent a central focus of the 1979 Ethnographic Studies. Because of the limited number of sites selected for study and the characteristics of these sites, it turns out that most of the 63 folk-artists in the Ethnographic Studies are concentrated in three of the major media categories: 33 work in wood, 17 work in fiber, and 6 work in leather. The remainder include three metal artists, one producer of stained glass, and three folk-artists working in other media. Previous chapters reviewed the characteristics of all of the folk-artists who were interviewed. This chapter takes another look at the characteristics and concerns of those folk-artists who work in wood, fiber, and leather.

Member Craft-Artists: Demographic and Socioeconomic Characteristics

o Sex. The major media groups of craft-artists differ dramatically in their composition by sex. Over 96 percent of fiber artists are women, as are almost three-quarters of clay artists (73 percent), and about one-half of metal artists (53 percent). In contrast, only one-fifth of wood artists (19 percent) are women.

o Age. The major media groups also differ in median age. Wood artists are the oldest group with a median age of 53 years, followed by fiber artists whose median age is 47 years. Clay and metal artists are relatively young, with median ages of 42 and 41 years, respectively.

o Education. Educational levels among the major media groups of craft-artists show significant differences (see Figure VI.1). Clay artists are the most highly educated--70 percent of this group have a college or higher degree and only 7 percent do not have any college training. Metal and fiber artists also include high proportions--about three-fifths--with a college or higher degree and low proportions--about one-sixth--with no college training. Wood artists are the least well educated of the major media categories--less than two-fifths of these craft-artists have a college or higher degree and fully 30 percent do not have any college training.

o Employment. Two-thirds of craft-artists working in clay, wood, and metal are employed (or self-employed) in paid full-time or part-time jobs, compared with less than one-half of fiber artists (see Figure VI.2). Many fiber artists--over 30 percent--are homemakers. A large proportion of wood artists--over one-quarter--are retirees and, in contrast, a negligible proportion are homemakers.

o Place of Residence. Over two-thirds of fiber and clay artists (71 and 68 percent) live in metropolitan areas and, of these, over half (58 and 56 percent) live in the suburbs. Fewer wood and metal artists live in metropolitan areas; more of these artists--42 percent of those working in wood and 36 percent of those working in metal--live in nonmetropolitan areas compared with the other two media groups.

o Household Income. Craft-artists working in fiber and clay are relatively better off on average than are other craft-artists (see Figure VI.3). The average total household income of fiber artists in 1980 (subtracting out expenses incurred in production and marketing of crafts) was $28,300, while that of clay artists was $27,200. The average for metal artists was $25,800 and for wood artists only $22,800. The latter two groups typically have higher craft expenses than the former two and, in the case of wood artists, have lower average gross household income before expenses.

The personal income of craft-artists in each media group contributes importantly to total net household income. The income of wood artists typically represents fully 71 percent of total net household income, while metal artists contribute 51 percent of the total. Clay artists typically contribute 39 percent of total net household income, while fiber artists contribute only 32 percent.

Member Craft-Artists: Level of Involvement in Craft Work

Craft-artists categorized by their primary media show important differences in the nature and extent of their involvement in craft work (see Figure VI.4). In fact, it is likely that these differences in level of involvement go far to explain the differences that are evident among media groups in many other craft-related characteristics.

Craft-artists working in clay, leather, metal, and glass media show the greatest commitment to crafts as a vocation. Three-quarters of clay artists have a vocational involvement in their craft and almost 15 percent, or twice the average for all member craft-artists, work full-time in crafts. A similarly high proportion of leather artists have a vocational involvement in crafts, particularly as a part-time occupation. Two-thirds of metal artists work in crafts on a vocational basis, as do two-thirds of

glass artists. Craft-artists working in glass include the highest proportion--one-fifth--who pursue crafts as a full-time occupation.

Fiber artists and paper artists are split about half between those with a leisure and those with a vocational involvement, although the majority in each group fall into the leisure category. These two groups have the smallest proportions who work in crafts as a full-time vocation. Fiber artists include higher than average proportions of craft-artists working regularly in crafts on a leisure basis, either for 10 or more or fewer than 10 hours per week. Paper artists are strongest among less regularly involved and only occasionally involved leisure craft-artists. Wood artists have the highest proportion with a leisure involvement in crafts--57 percent--and the highest proportion whose leisure involvement is on a regular basis.

Member Craft-Artists: Developmental Influences

o Types of Training. Craft-artists working in the major media groups differ dramatically in the proportion reporting that they are self-taught in their craft (see Figure VI.5). This proportion ranges from three-fourths of wood artists to one-half of fiber and metal artists to only one-third of clay artists. The most popular forms of organized training for clay artists include college art courses, which 44 percent of craft-artists working in clay have taken; workshops held by craft organizations or schools; school art classes; and professional workshops, which one-third of clay artists have attended. Metal artists show similar patterns, although the proportions receiving each type of training are generally lower for metal artists compared with those working in clay. The most popular form of training among fiber artists is workshops at craft organizations or schools, which almost one-half of fiber artists have attended; followed by college art courses, which less than one-third have taken; lessons from

families and friends; and school art classes. Wood artists have received relatively little formal training. About one-sixth have received lessons from family or friends, attended craft organization workshops, and taken school art classes. One in seven have attended adult education classes in crafts.

About 90 percent of fiber, clay, and metal artists are satisfied or very satisfied with the craft training they received. However, only 84 percent of wood artists are satisfied or very satisfied and 16 percent express dissatisfaction.

Relatively few craft-artists in any major media category are currently receiving training in their craft (see Figure VI.6). Fiber artists have the highest proportion--15 percent--and wood artists the lowest proportion--6 percent--currently taking training. Large proportions of fiber, clay, and metal artists--over 70 percent of each group--say they plan to take additional training, but this is true of only 51 percent of wood artists.

o Reported Influences on Work. When asked to specify the primary influence on their work, the most common response of fiber artists is "traditional methods" followed by "contemporary trends" (see Figure VI.7). Metal artists in contrast are most likely to respond "own ideas" or give a response that translates into "media, patterns, forms, colors." Clay artists most commonly name their "own ideas" or "traditional methods", while wood artists most often name "media, patterns, forms, colors" or "traditional methods."

o Years Working in Crafts. Fiber artists have devoted more years to craft work on average than have other media groups, with wood artists next (see Figure VI.8). Average years working in crafts are almost 18 years for fiber artist, 16 years for wood

artists, and 14 years for both clay and metal artists. However, adjusting these figures for differences in average age tells a somewhat different story. On average, fiber artists have devoted almost two-thirds and clay and metal artists over two-fifths of their adult lives to crafts, while wood artists have devoted just over half of their adult years to craft work. It may be that wood artists, particularly those with a leisure involvement and who may be retired, have taken up their craft at a later age than craft-artists working in other media.

Member Craft-Artists: Production and Marketing Behavior

The proportion of craft-artists who produce works for sale varies among the major media groups. While three-fifths of fiber and wood artists (57 and 65 percent) sell their work, over four-fifths of clay and metal artists (83 and 81 percent) produce works for sale. However, considering just those in each group who sell their crafts, the proportion reporting that their primary income is from craft sales shows much less variation. One in seven fiber artists (14 percent) who produce works for sale depend on their sales income, rising to one-quarter of wood artists (24 percent) and three-tenths of clay and metal artists (30 and 29 percent).

o Hours Spent in Production and Marketing. Clay artists devote the most time to craft production, averaging 26 hours per week (see Figure VI.9), followed by metal artists who average 23 hours per week and wood artists who average 20 hours per week. Fiber artists spend the least time in production, averaging 18 hours per week. Artists in each media group devote about the same amount of time to marketing their craft proportionate to the time spent on production. Clay and metal artists spend about 3 to 4 hours per week in marketing, or about 13 to 16 percent of their

production hours. Wood and fiber artists spend about 2 to 3 hours per week in marketing, which amounts to about 9 to 15 percent of their production time.

o Locale of Work. Most fiber artists--close to 90 percent--work out of their home and relatively few work in their own studio or in some other type of outside space (see Figure VI.10). The picture is very different for clay and metal artists, of whom about one-half work in the home, one-third in their own studio, and the remainder in other space. Wood artists are in-between--two-thirds work in their home and one-quarter in their own studio. Most craft-artists, regardless of media, work alone, with the proportions ranging from 78 percent of clay artists to 87 percent of fiber artists. About one in ten in each group work with paid or unpaid help. Proportions ranging from only 4 percent of fiber artists to 13 percent of clay artists work with a partner. About 30 percent of craft-artists in each group have had an apprentice sometime in the past three years, with the proportions ranging from 28 percent of fiber artists to 35 percent of clay artists.

o Involvement of Other Household Members in Crafts. About one-third of member craft-artists currently live in households that include at least one other craft-artist from whom they may gain needed inspiration and support. In about two-fifths of these households, the other craft-artist is working in the same medium as the respondent craft-artist. Over two-fifths of the households of wood artists (44 percent) include other craft-artists, while this is true for one-third of the households of metal artists (34 percent), three-tenths of fiber artists' households (30 percent), and one-quarter (27 percent) of clay artists' households.

o Frequency and Quality of Exhibiting. The majority of craft-artists in each media group reach out to the viewing public by showing their work, although, as noted

earlier, not all of these craft-artists produce works for sale. About six in seven clay and metal artists exhibit their work as do four in five wood artists, but less than three in four fiber artists (see Figure VI.11). Frequency of exhibition varies by media type. Almost one-half of clay artists show their work at least every two months (six or more times per year), as do one-third of metal artists. Only one-quarter of fiber and wood artists exhibit this frequently during the year.

The proportion of craft-artists within each group who have participated in a juried craft event also varies and in the same way as frequency of exhibiting (see Figure VI.12). Close to one-half of clay artists have had their work accepted for exhibit at a juried event during the past year, as have over two-fifths of metal artists. Just under 30 percent of fiber and wood artists have participated in a juried event.

o Participation in Craft-Related Activities. Craft-artists who belong to craft membership organizations also actively engage in other activities that may help them improve their artistry and skill in production and enhance their ability to show or sell their work (see Figure VI.13). During a 12-month period, almost all clay artists visit craft galleries or museums, over 90 percent read craft publications, and almost 80 percent collect crafts. Metal artists are almost as active--90 percent or more visit craft galleries or museums and read craft publications, although only two-thirds collect crafts. Fiber artists also include high proportions who engage in these activities. Wood artists are about as likely to read craft publications as craft-artists working in other media--90 percent do so in a 12-month period. However, only 80 percent of wood artists visit craft galleries or museums and only 50 percent collect crafts during the course of a year.

Member Craft-Artists: The Role of Crafts in Economic Well-Being

o Contribution of Crafts to Personal Income. Craft-artists working in different media take in varying amounts of gross receipts during the year from the sale of their work (see Figure VI.14). Those craft-artists working in clay and metal took in over $4,000 on average in 1980 in gross sales receipts, while wood artists averaged $2,000 in gross sales receipts and fiber artists only $1,000 in 1980. However, expenses of producing and marketing crafts eat heavily into craft-artists' net income from their craft work. Only clay artists typically make money from their craft production--craft-related expenses incurred by clay artists on average amount to about 70 percent of sales. Net income from crafts is negative for fiber, metal, and wood artists, particularly the latter group.

Looking at clay and metal artists, the two groups with the highest gross receipts from craft sales, the major factor in why the former group of artists typically makes money from crafts while the latter typically loses comes down to expenses incurred for materials. Metal artists in 1980 on average spent $2,700 on materials versus $900 for clay artists, and they apparently could not charge high enough prices (or sell in great enough volume) to offset these added costs. Wood artists' expenses for materials, amounting on average to $1,100 in 1980, and, indeed, for all costs of production, are not far above the average for clay artists; however, wood artists make substantially less in gross receipts. Fiber artists spend much less than any other group on materials--only $500 on average in 1980--and on total costs of production, but also have the lowest gross sales receipts.

Many clay and metal artists add importantly to their income from teaching crafts (54 percent and 39 percent of these two groups have taught in the past three years).

Many fiber artists teach (44 percent have taught in the past three years), but they earn very modest amounts of additional income from teaching. Relatively few wood artists teach (only 27 percent in the past three years), and they earn relatively little from teaching. No group of craft-artists makes more than a negligible amount from other craft-related activities such as selling materials.

Most craft-artists heavily supplement their craft earnings with income from non-craft sources. Net craft earnings from all sources (net sales, teaching, other craft-related activities) make a sizeable contribution to total net personal income only in the case of clay artists where craft earnings are typically about two-fifths of the total. For the other media groups, net craft earnings typically amount to only 10 percent or less of total personal income.

o Extent and Need for Business Training. About the same proportion of craft-artists in each media group who sell their work have training in business skills, such as accounting, marketing, etc., that could help them better manage their production and marketing and increase their gross income and profit margins from craft sales. The proportions with business training are 33 percent of wood artists, 31 percent of metal artists, 28 percent of clay artists, and 26 percent of fiber artists. Of those who sell their work and lack business training, two-thirds of metal artists (67 percent) say they need and would like to obtain business training, as is also true of 62 percent of clay artists and 58 percent of fiber artists. Only 48 percent of wood artists lacking business training would like to obtain it. This characteristic relates more strongly to the craft-artist's level of involvement--vocational versus leisure--than to primary medium.

Satisfactions, Goals, and Barriers for Member Craft-Artists

o Most Important Satisfaction from Craft Work. When asked to choose the most important satisfaction from their work in crafts, most craft-artists say that their primary satisfaction derives from crafts as a means of creative expression (see Figure VI.15). Almost two-fifths of fiber and clay artists place paramount importance on the creativity that craft work affords, as do one-half of metal artists. Only two-fifths of wood artists single out creative expression as their most important satisfaction. One-third of wood artists say that their primary satisfaction derives from the sense of accomplishment that craft work provides (this category also includes those saying that their craft is their life work). One-third of metal artists and about one-quarter of clay and fiber artists name a sense of accomplishment as their most important satisfaction from crafts. One-sixth of wood artists and one-tenth of fiber artists say that they gain satisfaction through craft work as a diversion from their daily routine. Very few metal or clay artists give this response. Very few craft-artists in any media category list economic satisfactions from craft work (e.g., producing for the marketplace or deriving significant income from crafts) as paramount for them.

o Specific Goals for the Next Five Years. Craft-artists working in different media respond in different ways to a question asking them to specify their goals for the next five years (see Figure VI.16). Most craft-artists share two specific goals in common--over half want to develop their artistic competence and over half want to devote more time to their craft. Wood artists are least likely to give either of these two responses, while clay artists are most likely to have a goal of improving their artistry and fiber artists a goal of spending more time on their craft. Although economic satisfactions from craft work are not paramount, many craft-artists have economic goals. The proportions with these goals show greater variation by

media. Over half of clay and metal artists want to increase their income from sales of unique works and another quarter want to increase their income from the sale of craft multiples. Only about one-third of fiber and wood artists want to increase their income from sales of unique work and only one-sixth from sales of production works (multiples).

A goal of obtaining recognition or winning an award is mentioned by fewer craft-artists, ranging from one-quarter of wood artists to under two-fifths of clay artists. Overall, wood artists are least likely to state specific goals for their craft work over the next five years.

o Barriers to Further Satisfaction. When asked to list the barriers that, at the present time, they see to further satisfaction from their work, the most common response within each major media group is the pressure from non-craft obligations. Over one-half of fiber artists report other obligations as a barrier, which gives meaning to the goal expressed by many fiber artists of trying to increase the time they can devote to crafts in the future. Close to one-half of clay artists and over two-fifths of metal artists also mention non-craft obligations as a barrier for them. Only one-third of wood artists make this response. However, this proportion is the highest for any of the barriers cited by wood artists, who as a group are generally least likely to mention barriers to further satisfaction in their craft work.

Many clay artists also single out as barriers lack of studio space--one-third give this response--and lack of marketability. Over half of metal artists mention cost of materials as a barrier, not surprisingly given their high reported expenses for materials, and many also mention lack of marketability. Surprisingly, close to

one-third of fiber artists mention cost of materials as a barrier, as do one-fifth of wood artists.

About one in four clay and metal artists mention lack of recognition as a barrier compared with one in seven fiber and wood artists. Less than one-sixth in each media group single out the following as barriers to further satisfaction in their craft: lack of communication with peers, lack of materials, pressure from current production commitments, or hazards related to equipment or materials. About 24 percent of all member craft-artists single out lack of training as a barrier to further satisfaction in crafts and about 18 percent mention lack of exposure and education of the public to crafts. However, these responses do not vary by primary medium.

Folk-Artists Working in Wood, Fiber, and Leather

The largest groups of folk-artists identified in the 1979 Ethnographic Studies are those working in one of three media: wood, fiber, and leather. The folk-artists who work in each of these media differ among themselves--instrument makers in southwestern Virginia face different economic conditions and have a different outlook on their craft from boat builders in Puget Island or South Thomaston or wood carvers in Nacogdoches. However, it is also true that the folk-artists working in a particular medium share some characteristics in common that distinguish them from the folk-artists working in other media.

o Wood artists account for 33 of the total of 63 folk-artists who were interviewed in the Ethnographic Studies. Almost all of them--30 of 33--are men. Their median age is 61 years, with a range from age 29 to age 95. Twenty of them have a vocational involvement in their craft and ten of these work full-time. The remaining thirteen

work in wood on a leisure basis. All ten of the folk-artists who were interviewed in southwestern Virginia work in wood (this by design), as do four to six of those who were interviewed in each of the other five sites.

The primary concerns of the folk-artists who work in wood cluster around problems in obtaining markets and public recognition for their craft and on costs and unavailability of materials. Twenty-one of the wood artists say that lack of markets or unwillingness of the public to appreciate and pay for high quality work are causes of concern for them. In contrast, seven say that business has never been better or that public interest in traditional crafts has grown in recent years.

Thirteen of the wood artists, including all seven boat builders, are concerned about the high cost of good wood, and nine are concerned about the availability at any price of the kinds of woods they prefer to use. Smaller numbers (five or six) are concerned about intrusive government regulations (again these are primarily the boat builders), lack of space, or inadequate tools. Finally, eight of the wood-artists express concern that they do not have sufficient time to devote to their craft.

o Fiber artists include 17 of the 63 folk-artists who were interviewed in the Ethnographic Studies. Fourteen of the fiber artists are women. Their median age is 64 years, higher than the median age of the wood artists. But the fiber artists also range widely in age, from as young as 29 to as old as 83. The fiber artists are more likely to have a leisure involvement with their craft: ten work in fiber on a leisure basis, four have a part-time or secondary vocational involvement, and three work in fiber full-time. Three to five of the folk-artists who were interviewed in South Thomaston, Scottsbluff, Nacogdoches, and Puget Island work in fiber, as does one of the folk-artists interviewed in Taos.

Fiber artists are less likely to voice concerns about their work in crafts than are the wood artists or the leather artists. Six of the fiber artists mention lack of markets and public appreciation for traditional crafts. These kinds of concerns are expressed most often in the more isolated communities of Nacogdoches, South Thomaston, and Puget Island. On the other hand, eight of the fiber artists, including at least one in each site, say that interest in their work has revived in recent years.

Four of the fiber artists are concerned about burdensome government regulations (including the tax laws as they affect small businesses, the IRS paperwork required for employees, and restrictive fishing regulations). This same number are concerned about cost of materials. Fewer of them voice concerns about lack of space, tools, materials, or time to work on their craft.

o Leather artists include 6 of the total of 63 folk-artists identified in the 1979 Ethnographic Studies. Four are saddle makers in the Scottsbluff site, one makes Sioux Indian dance costumes in Scottsbluff, and the other is a taxidermist in South Thomaston. Half are men and half are women. They are comparatively young as a group, with a median age of 40 years, and a range from age 22 to age 49. Four of them (the saddle makers) work full-time in their craft. The other two are homemakers, one of whom works in leather as a secondary occupation and the other on a leisure basis.

The leather artists are vocal in expressing a number of concerns. Three of them say that lack of markets or public unwillingness to pay for high quality work is a problem, although two voice the opinion that public recognition for their work has grown in recent years. Three are concerned about costly and inadequate tools, two about

unavailability of good help, and two about the cost of materials. Government regulations, lack of adequate space, or lack of time to pursue their craft are rarely mentioned as concerns by the leather artists.

Clearly, the characteristics and concerns of folk-artists, whether they are classified by media or by level of involvement, do not always closely track those of member craft-artists in the same categories. What is one to make of this observation? The information from the Survey of Members provides a valuable broad-brush portrait of committed craft-artists who are active in the contemporary craft world. The Surveys of Subscribers and Sellers and Exhibitors corroborate the findings from the Members Survey and suggest that the latter is indeed reasonably representative of mainstream craft-artists. The information from the Ethnographic Studies sheds light on a group of folk-artists who stand somewhat, although by no means entirely, apart from the mainstream. Given the small numbers involved, one can not assume that they represent the range of folk-artists who are active in the U.S. today. What the Ethnographic Studies most usefully demonstrate is that, in order to understand craft-artists in America, whether those who work in long-standing folk traditions or those who are caught up in the most avant-garde contemporary trends, it is essential to place the artists and their work in the context of their heritage, their time, and their community.

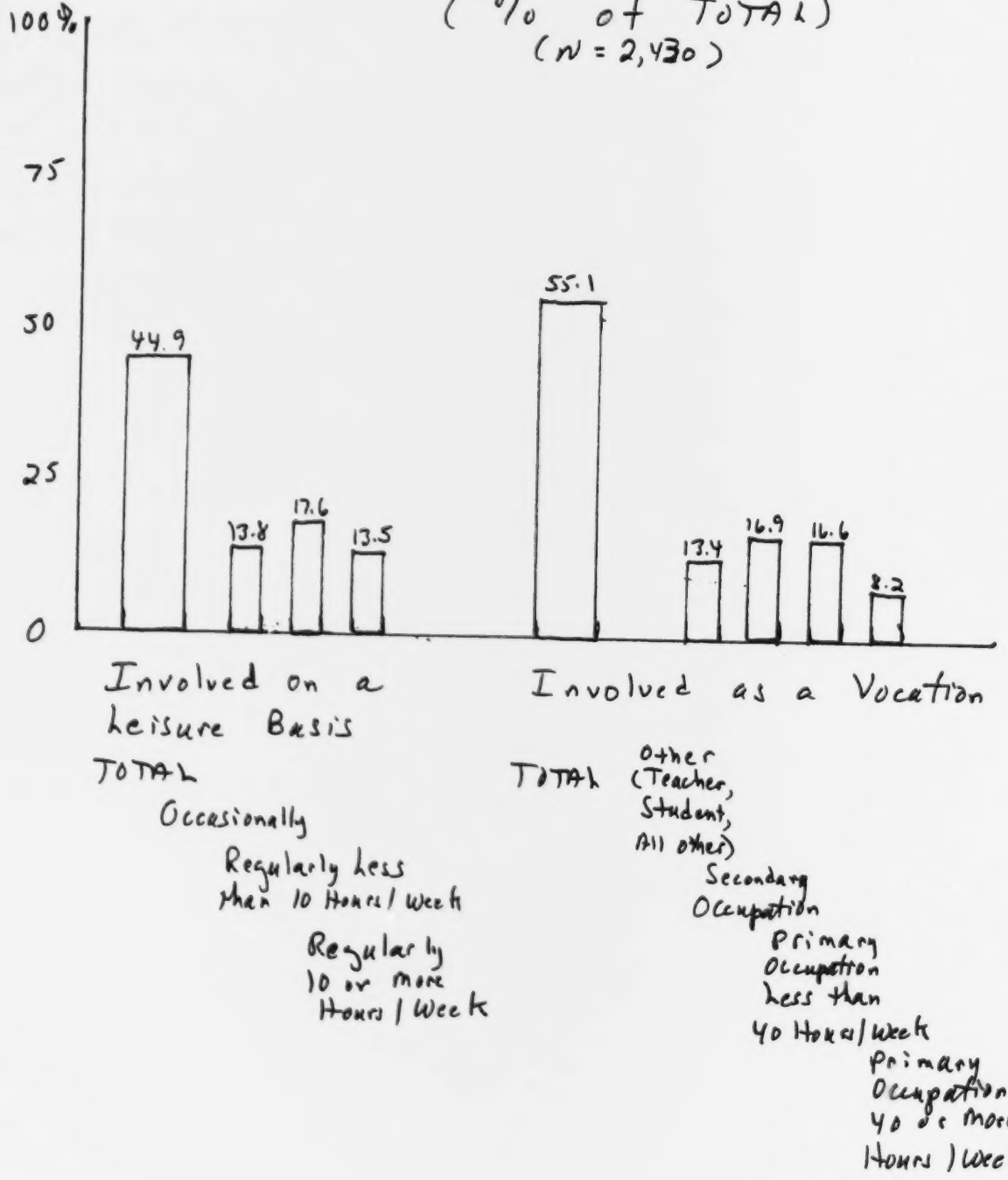
Notes

6.1. The reader should reference relevant notes in previous chapters, including: 3.3 on household income, 3.6 on types of training, 3.8 on percent of adult years working in crafts, 3.9 on proportion of production time spent marketing crafts, 3.10 on frequency of exhibits, 3.12 on personal income, 3.13 on goals for craft work, 4.3 on reported

influences on craft work, 4.4 on barriers to further satisfaction from craft work, and 4.5 on comparing data from the Ethnographic Studies with data from the Survey of Members.

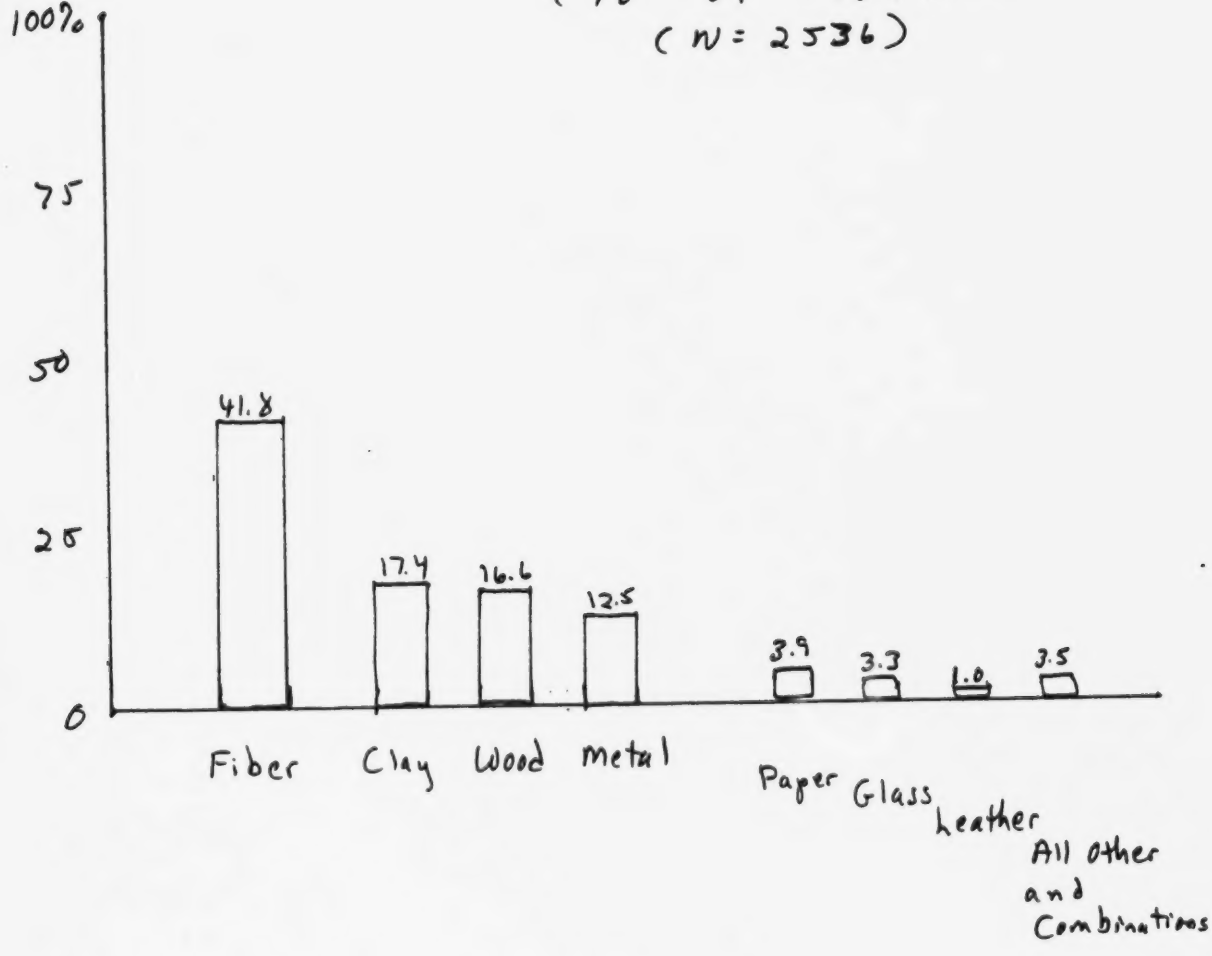
Because varying proportions of craft-artists working in the major media show and/or sell their work, percentages in this chapter where appropriate are based on these proportions rather than on the total in each media category.

FIGURE I. 1 INVOLVEMENT OF MEMBER CRAFT-ARTISTS (% of TOTAL) (N = 2,430)



Source: Cerf et al.: Table I. 1.

FIGURE I.2 PRIMARY MEDIA OF MEMBER CRAFT-ARTISTS (% of TOTAL) (N = 2536)



Source: Cerf et al.: Table IV.1.

FIGURE I.3 CRAFTS ENCOUNTERED IN THE 1979 ETHNOGRAPHIC STUDIES OF FOLK-ARTISTS

South Thomaston, Me.

Applehead dolls
Boat building
Boat models
Braided rugs
Cornhusk dolls
Furniture making
Hooked rugs
Knitting
Lobster pot making
Lobster shell sculptures
Mirror painting
Quilting
Rock sculptures
Sewing and needlework
Sign boards
Smelt bobber making
Taxidermy
Technical woodworking
Woodcarving

Southwestern Virginia

Instrument making:
- Banjos
- Dulcimers
- Fiddles
- Guitars

Scottsbluff, Neb.

Broom making
Duck decoy painting
Hammered dulcimer making
Leather carving and tooling
Mexican needlework
Native American beadwork
Quilting
Saddlemaking
Shirret rugs
Silvermaking
Woodcarving

Nacogdoches, Texas

Blacksmithing
Boat building
Broom making
Carpentry
Chair making
Corn cob pipes
Crocheting
Farrier work
Knitting
Macrame
Mattress making
Ox yokes
Quilting
Sewing and needlework
Syrup making
Table making
Tatting
Tool handle making
Wagon wheel making
Walking canes
Water witch making
Well digging
White oak basketry

Taos, New Mexico

Carpentry
Color prints
Furniture/cabinet making
Hide rugs
Image making
Jewelry
Leather work
Sign making
Tin work
Water colors
Weaving
Woodcarving

Puget Island, Wash.

Boat building
Foodways
Hardanger
Knitting
Lace making
Needlepoint
Net hanging and mending
Rosemaling
Sewing and needlework
Stained glass
Tatting
Woodcarving

FIGURE II.1 SEX DISTRIBUTION

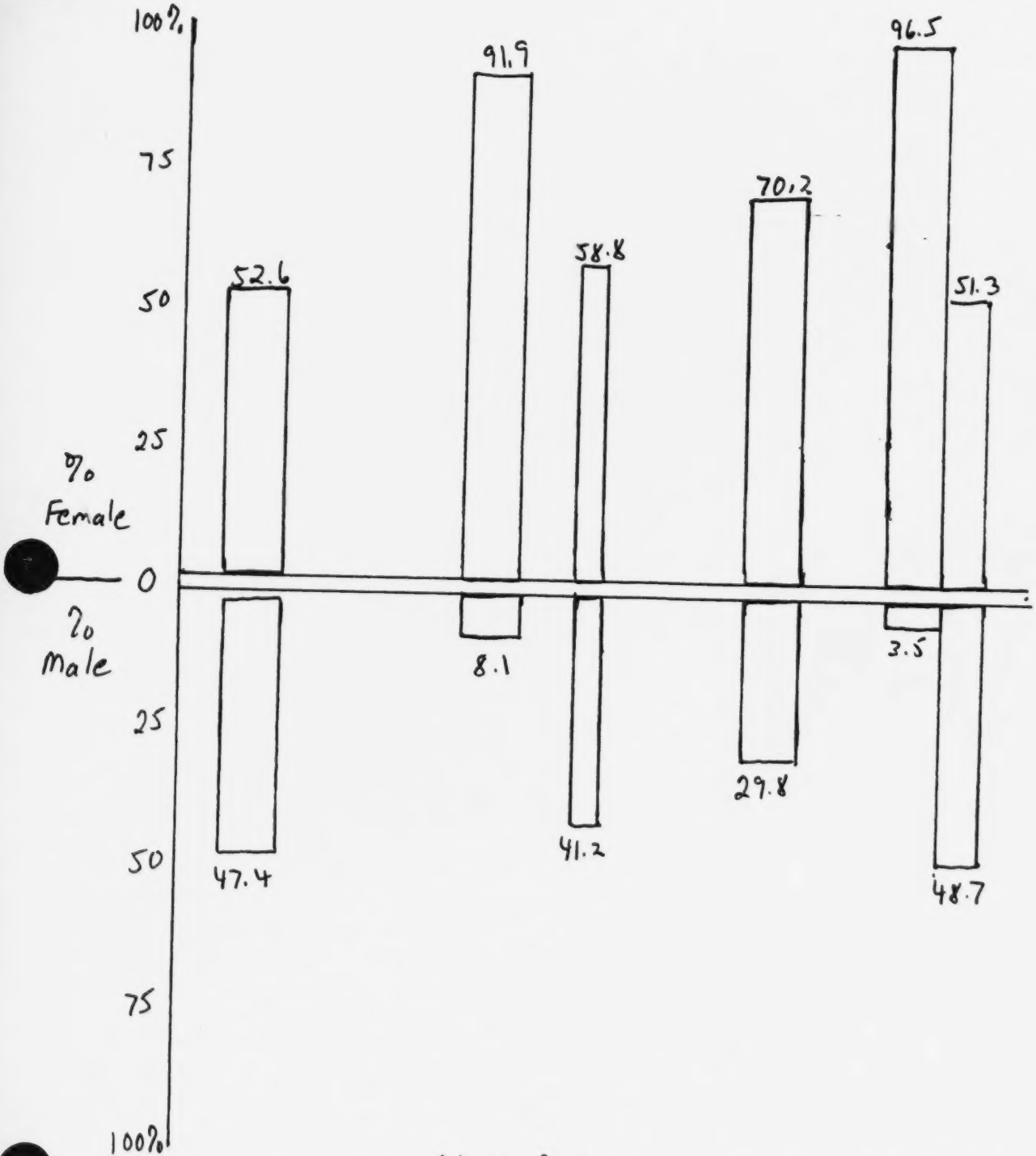


FIGURE II.2 MEDIAN AGE

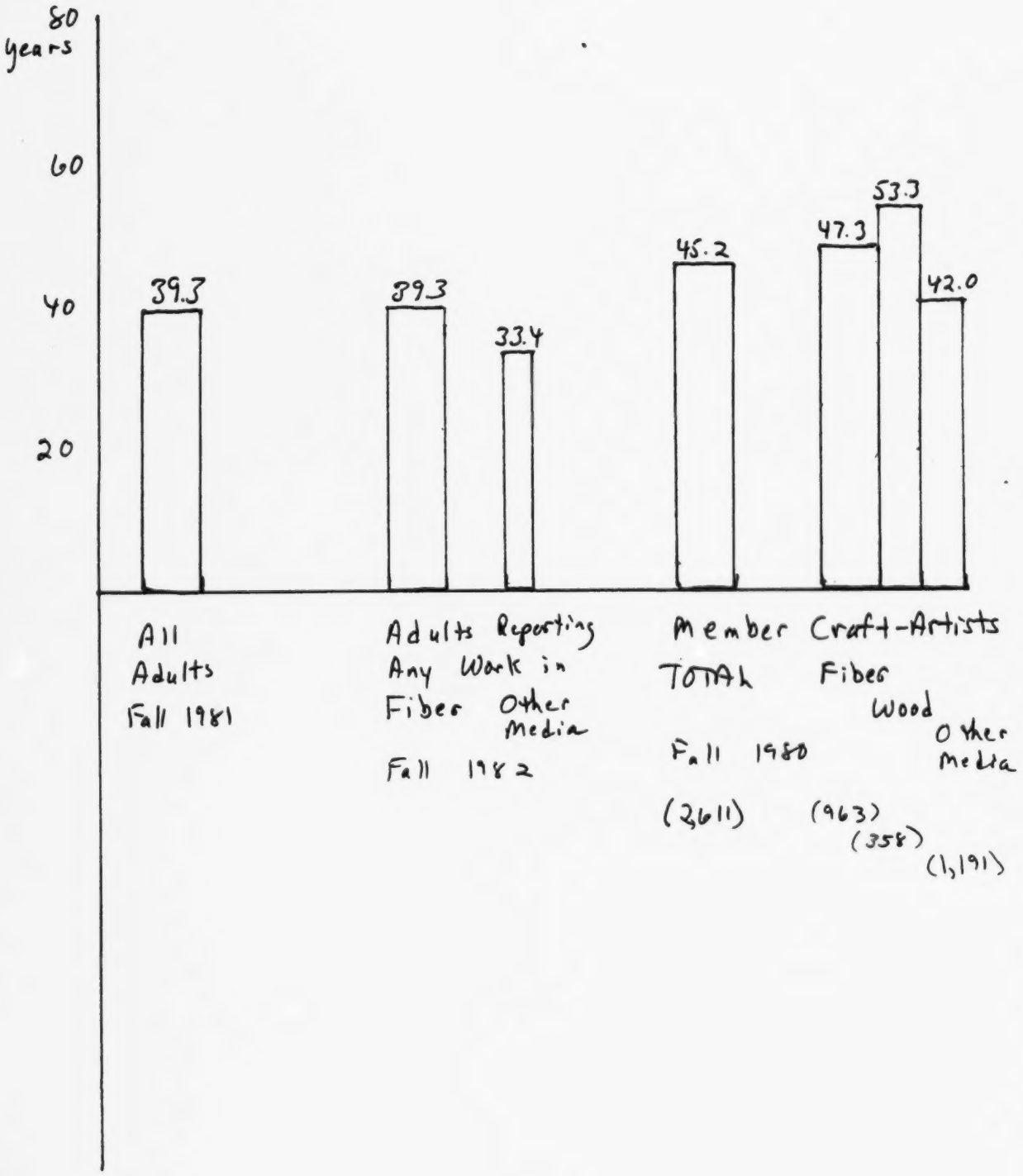


FIGURE II.3 MARITAL STATUS

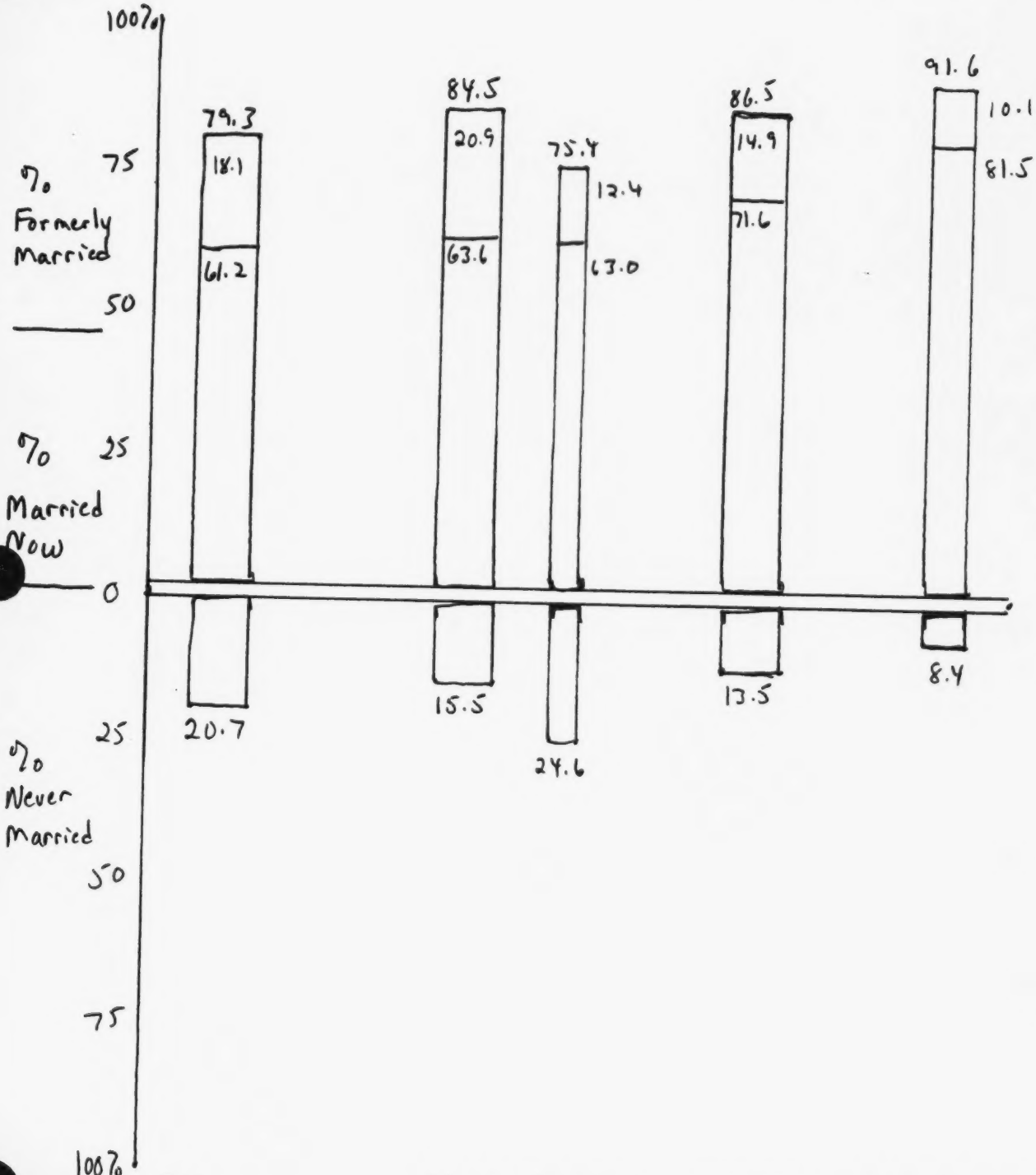


FIGURE II. 4 RACE DISTRIBUTION

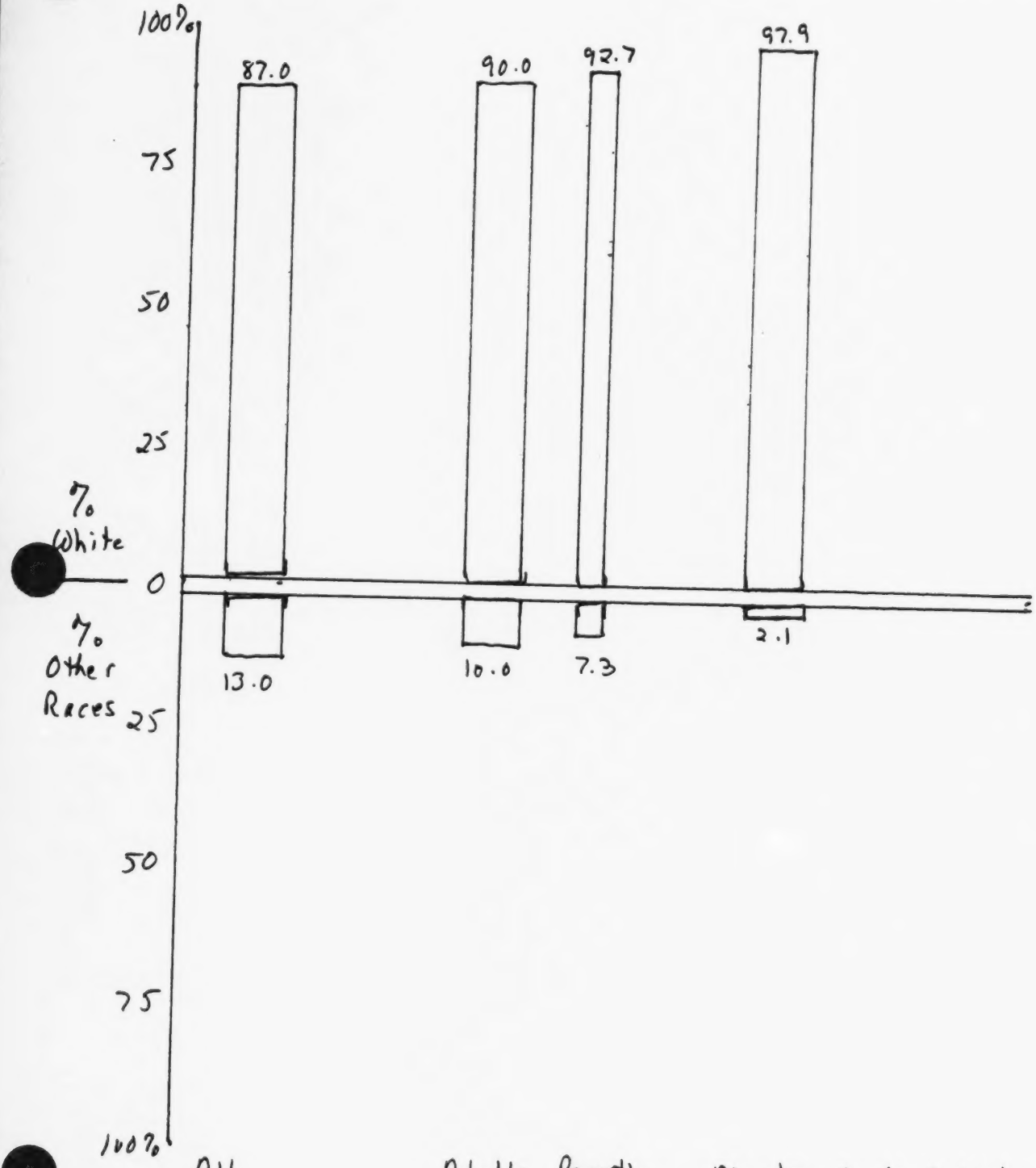
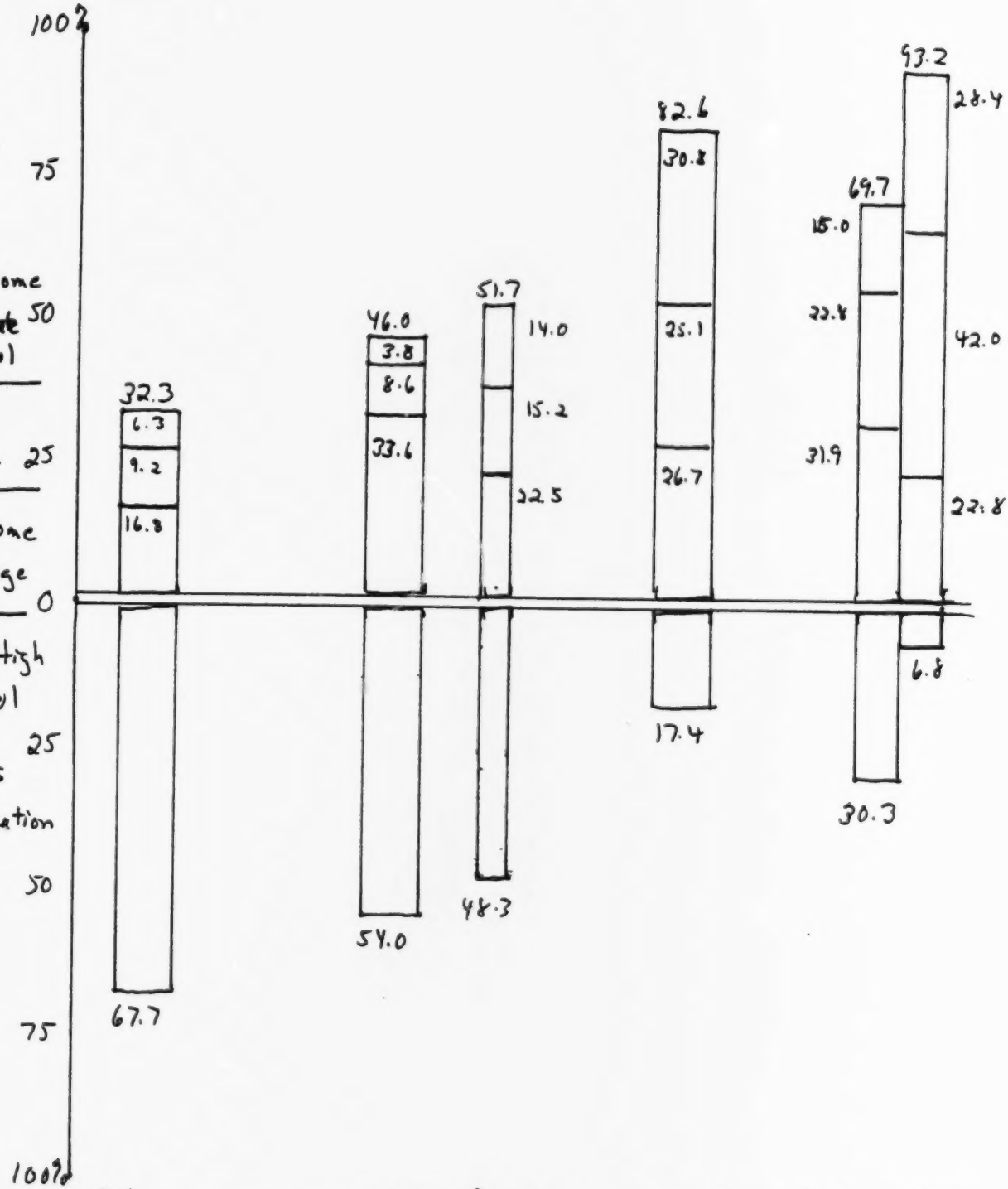


FIGURE II. 5 EDUCATIONAL ATTAINMENT

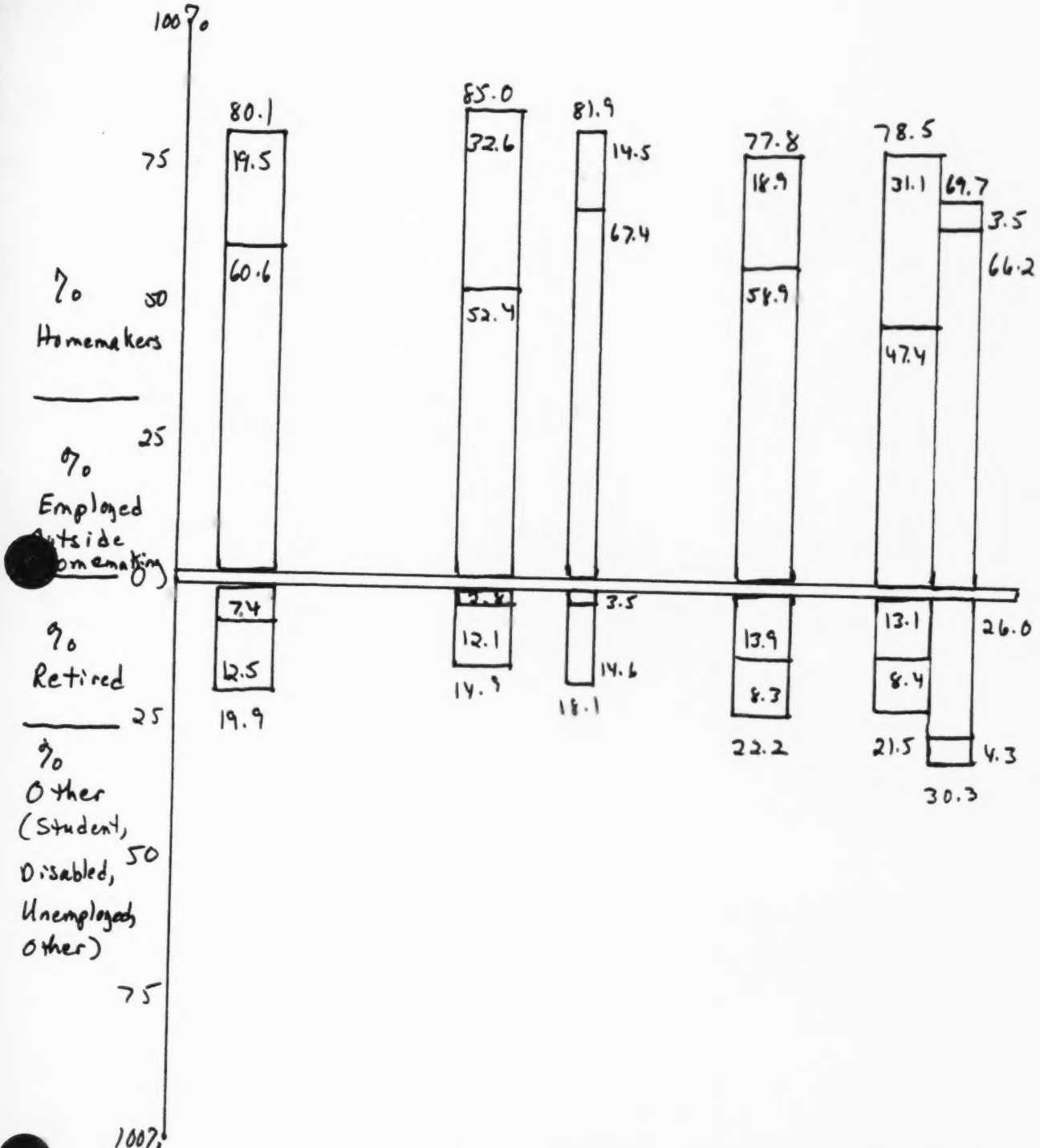


All Adults Fall 1981

Adults Reporting Any Work in Fiber Other Media Fall 1982

Member Craft-Artists TOTAL (2626) Wood (362) Clay Fall 1980 (435)

FIGURE II.6 EMPLOYMENT STATUS



All Adults Fall 1981

Adults Reporting Any Work in Fiber Other media Fall 1982

Member Craft-Artists TOTAL Fiber Wood Fall 1980 (2628) (966) (364)

FIGURE II.7 AVERAGE YEARLY HOUSEHOLD INCOME
(rounded to nearest hundred $)

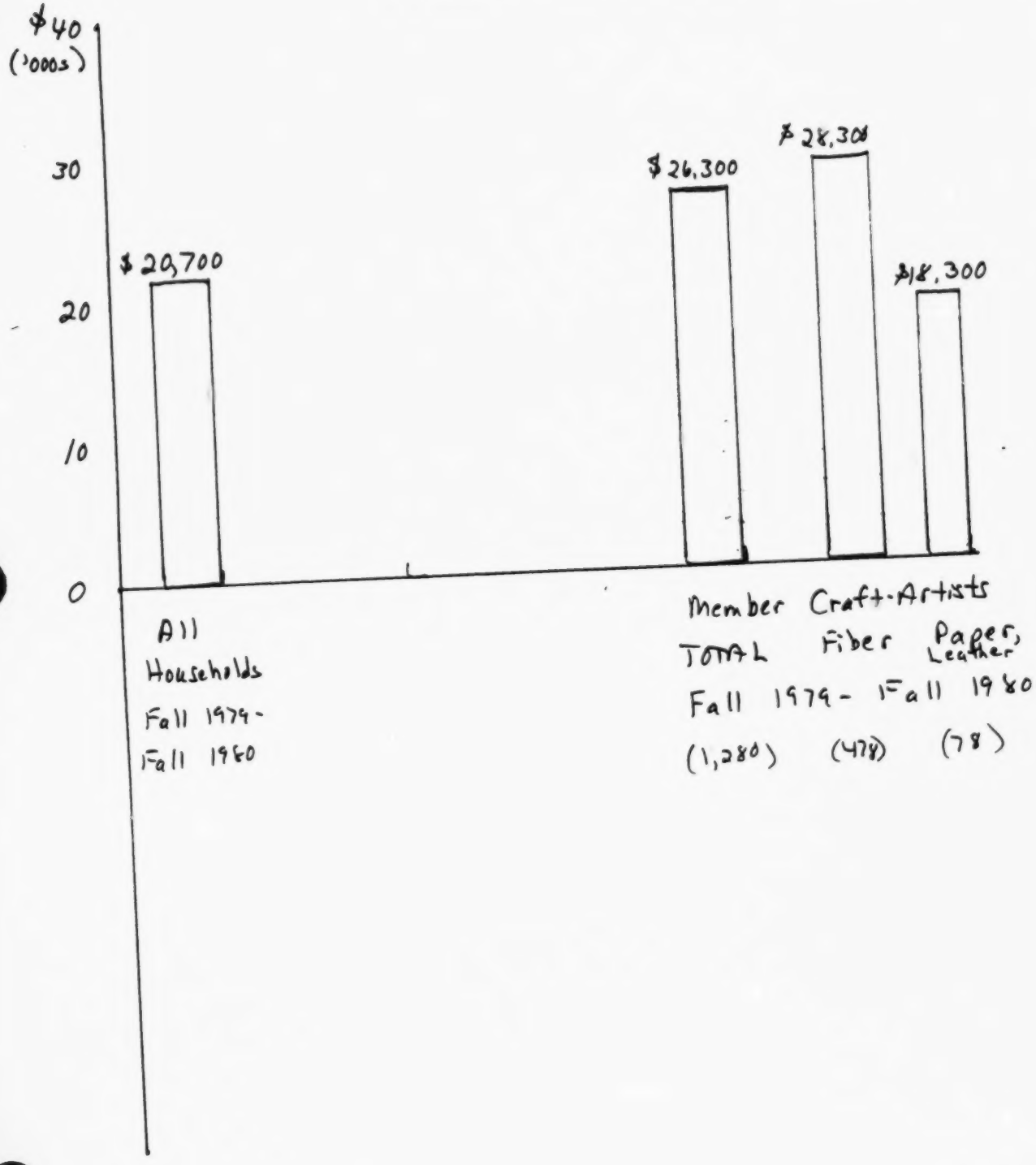


FIGURE II.8 HOME OWNERSHIP

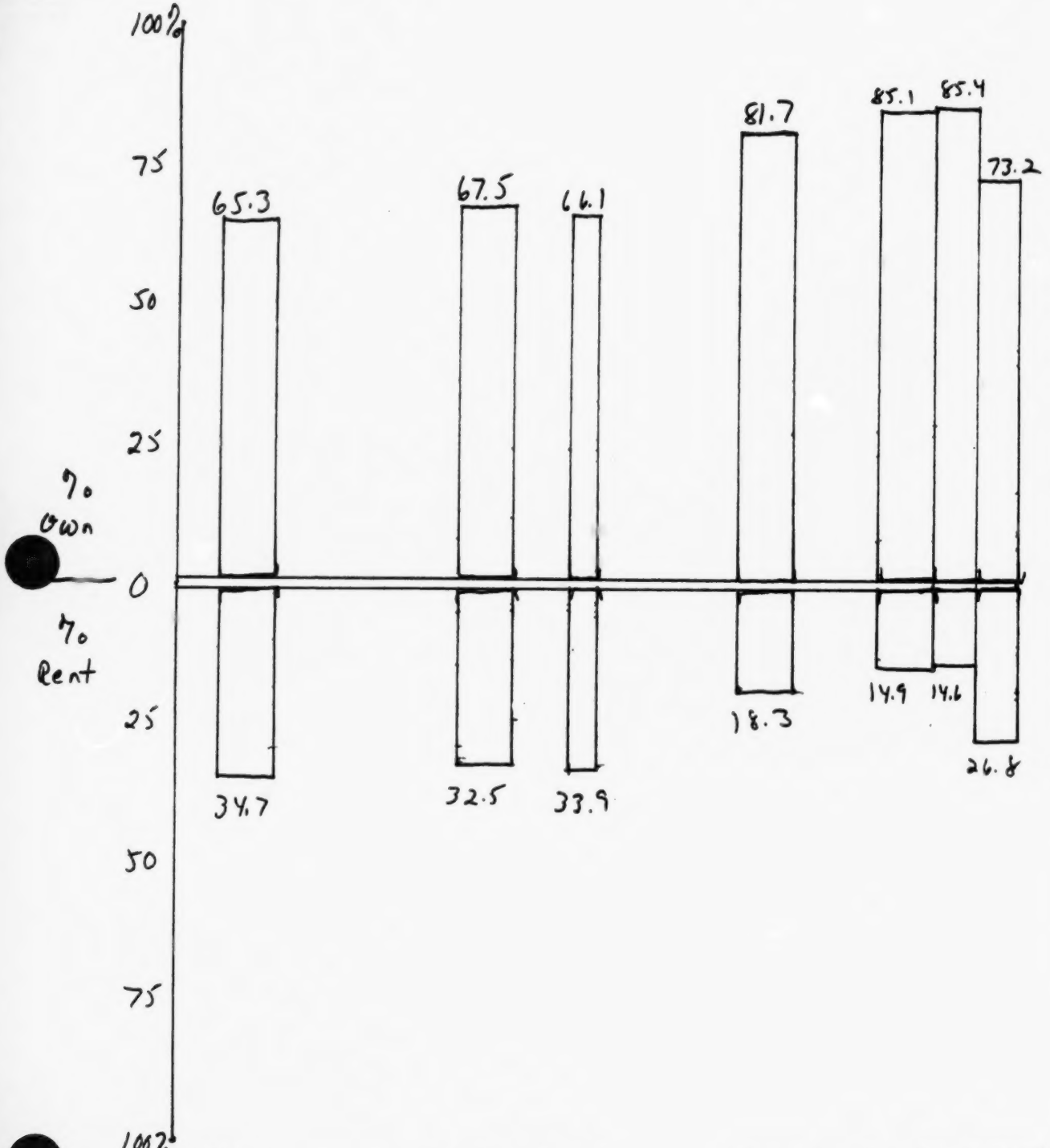


FIGURE II. 9 REGION OF RESIDENCE

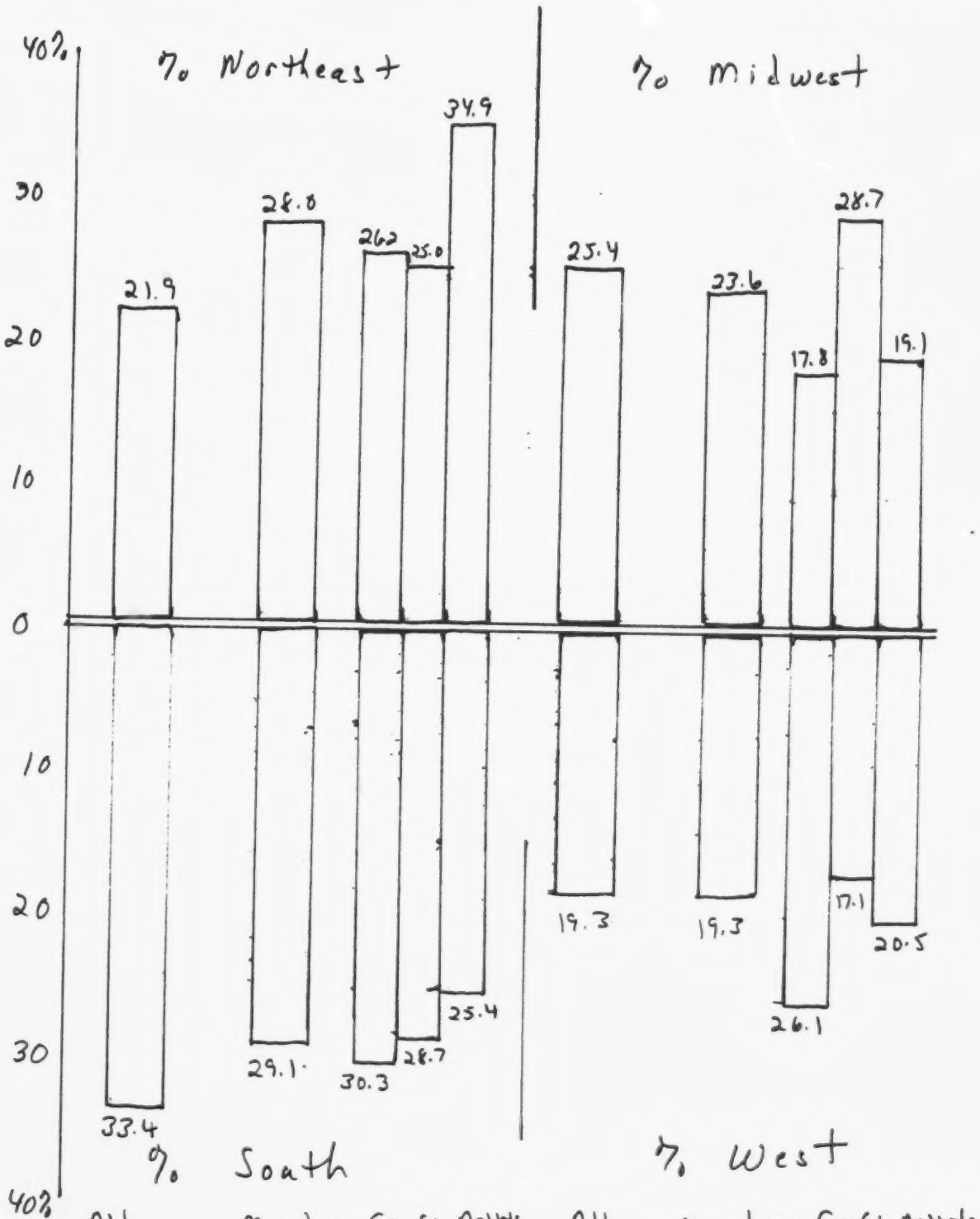
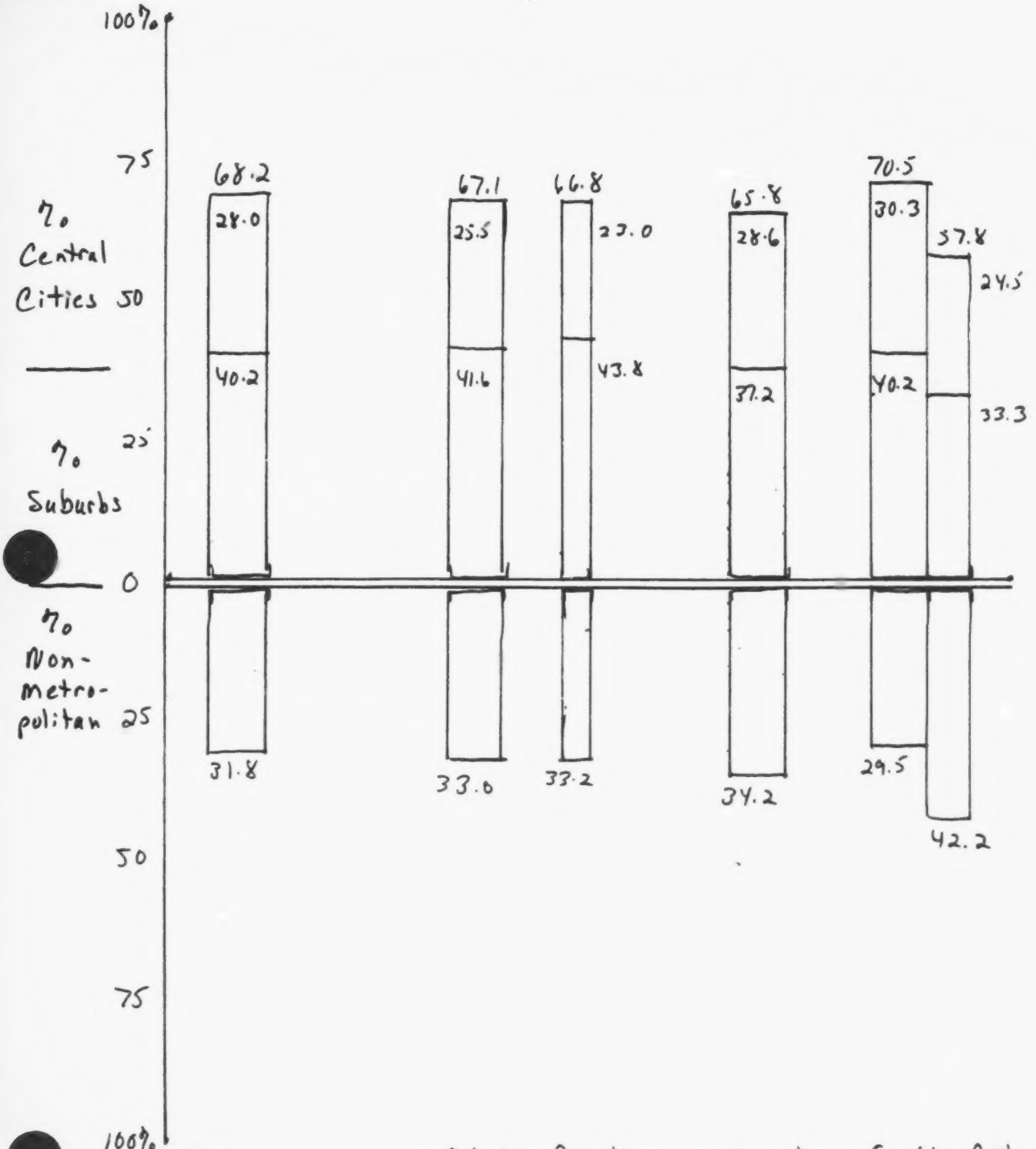


FIGURE II. 10 TYPE OF RESIDENCE

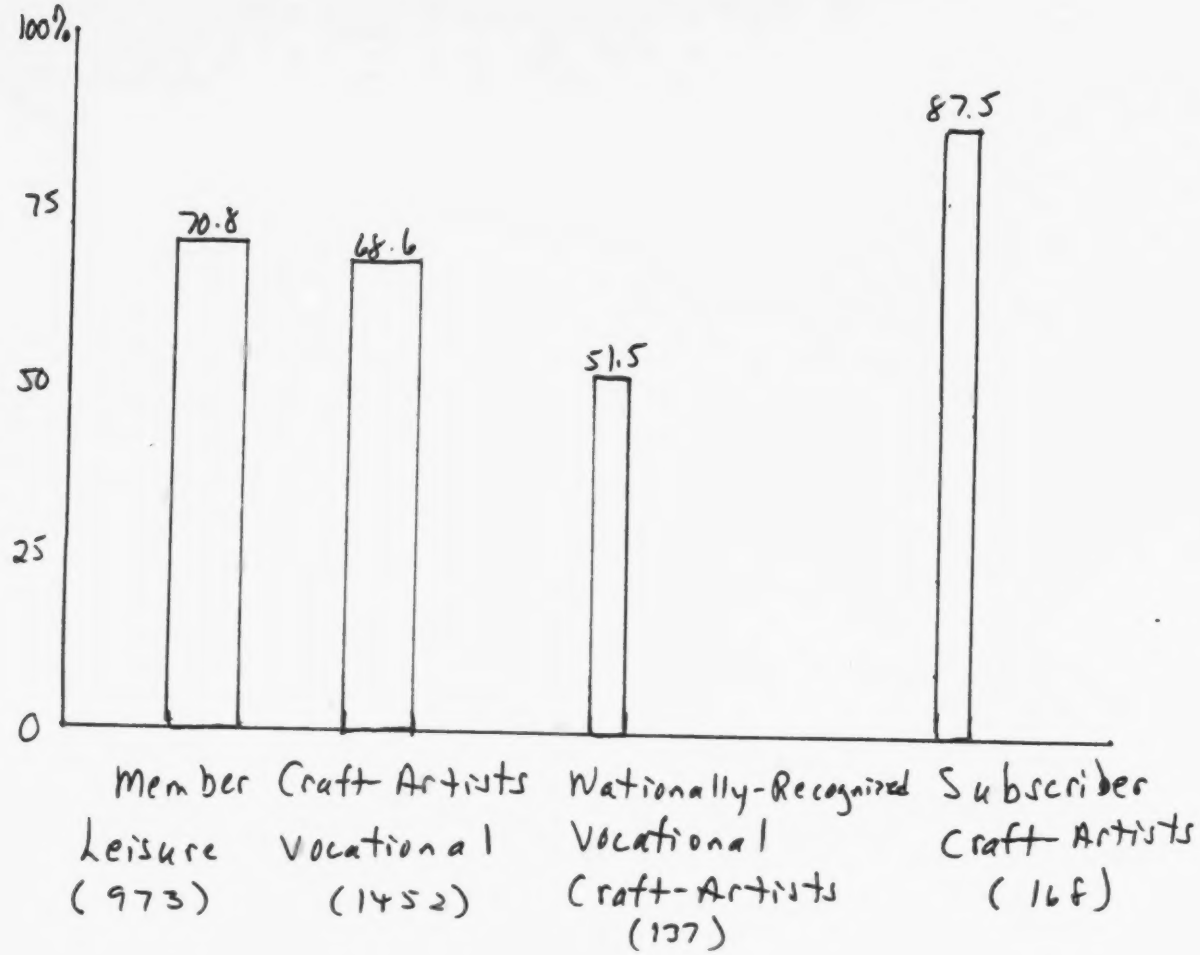


All Adults Fall 1981

Adults Reporting Any Work in Fiber Other Media Fall 1982

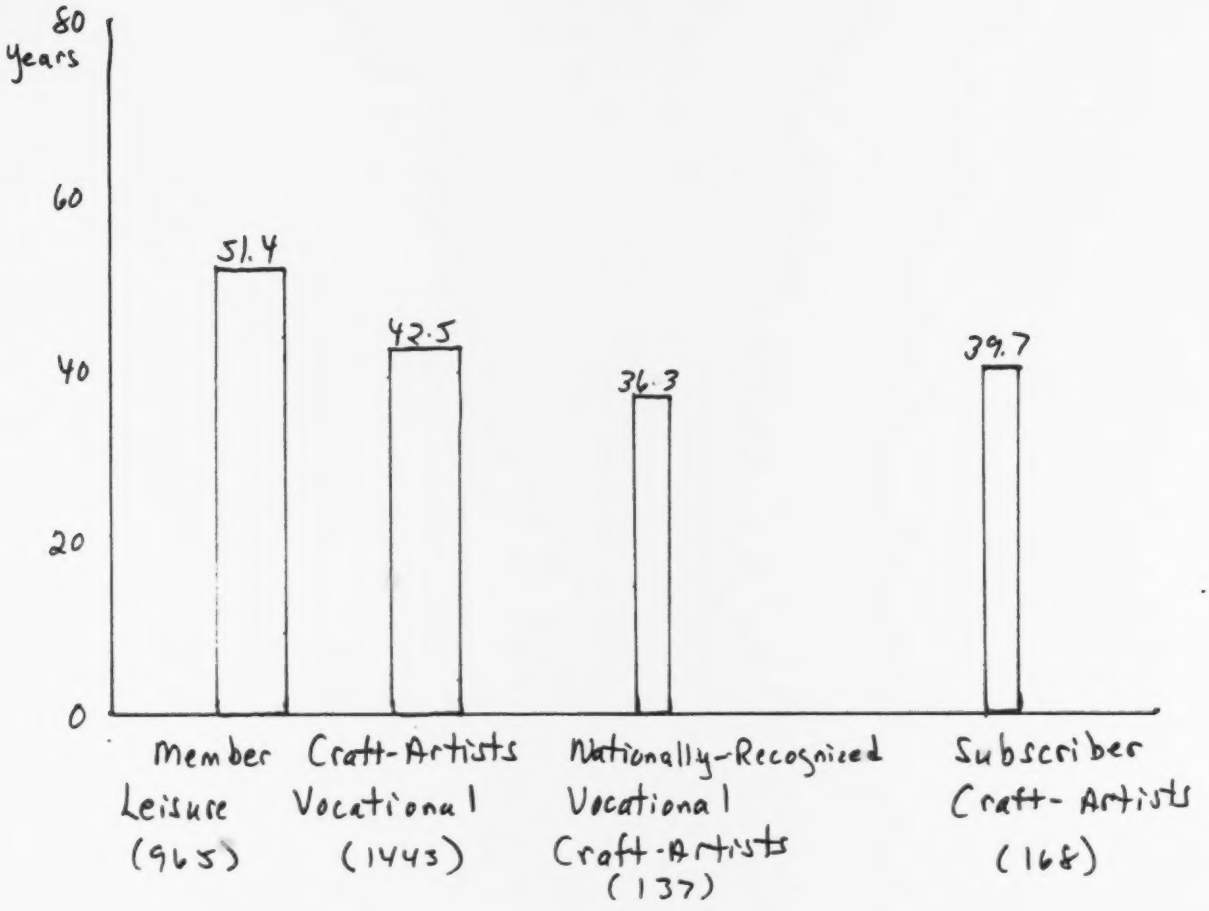
Member Craft-Artists TOTAL Fiber Wood Fall 1980 (2618) (962) (363)

FIGURE III.1 PERCENT FEMALE



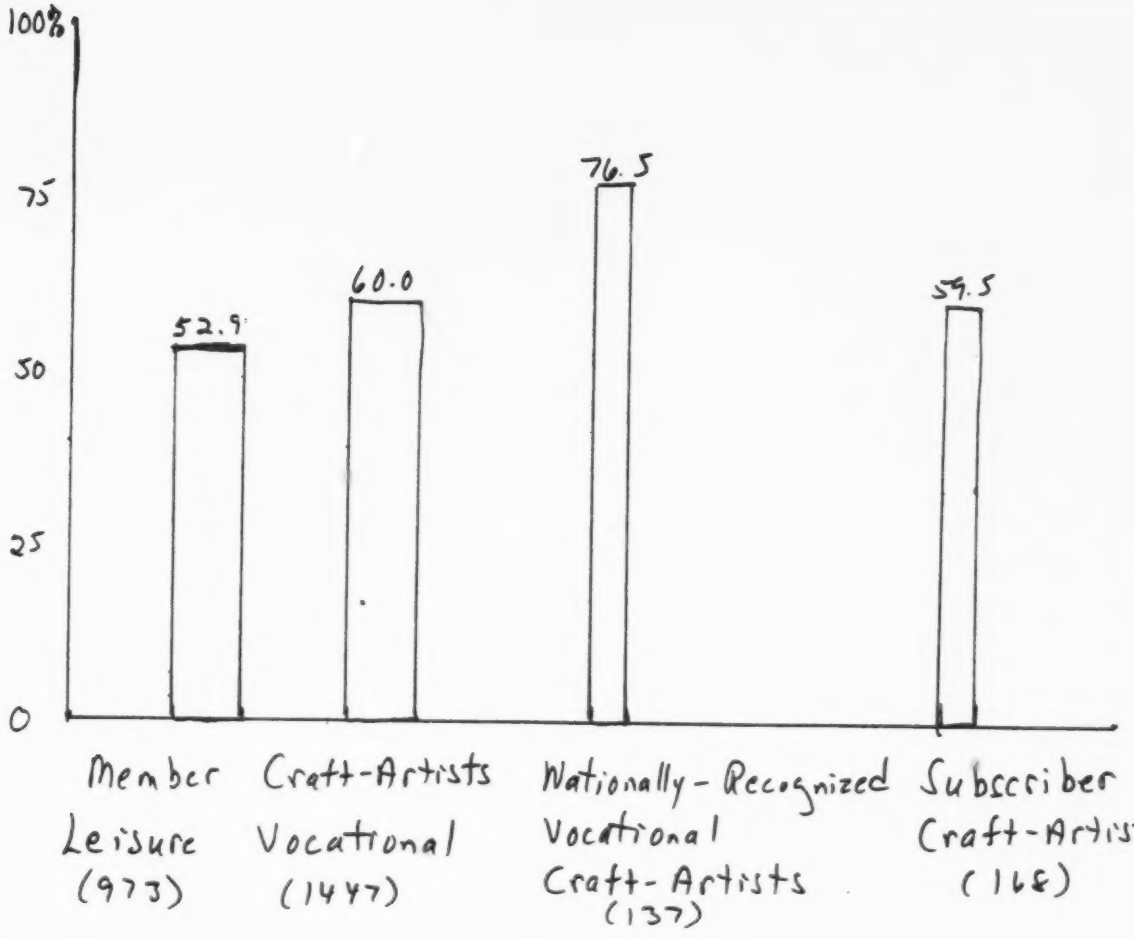
Source: Cerf et al: Tables III.1, VI.2.

FIGURE III.2 MEDIAN AGE



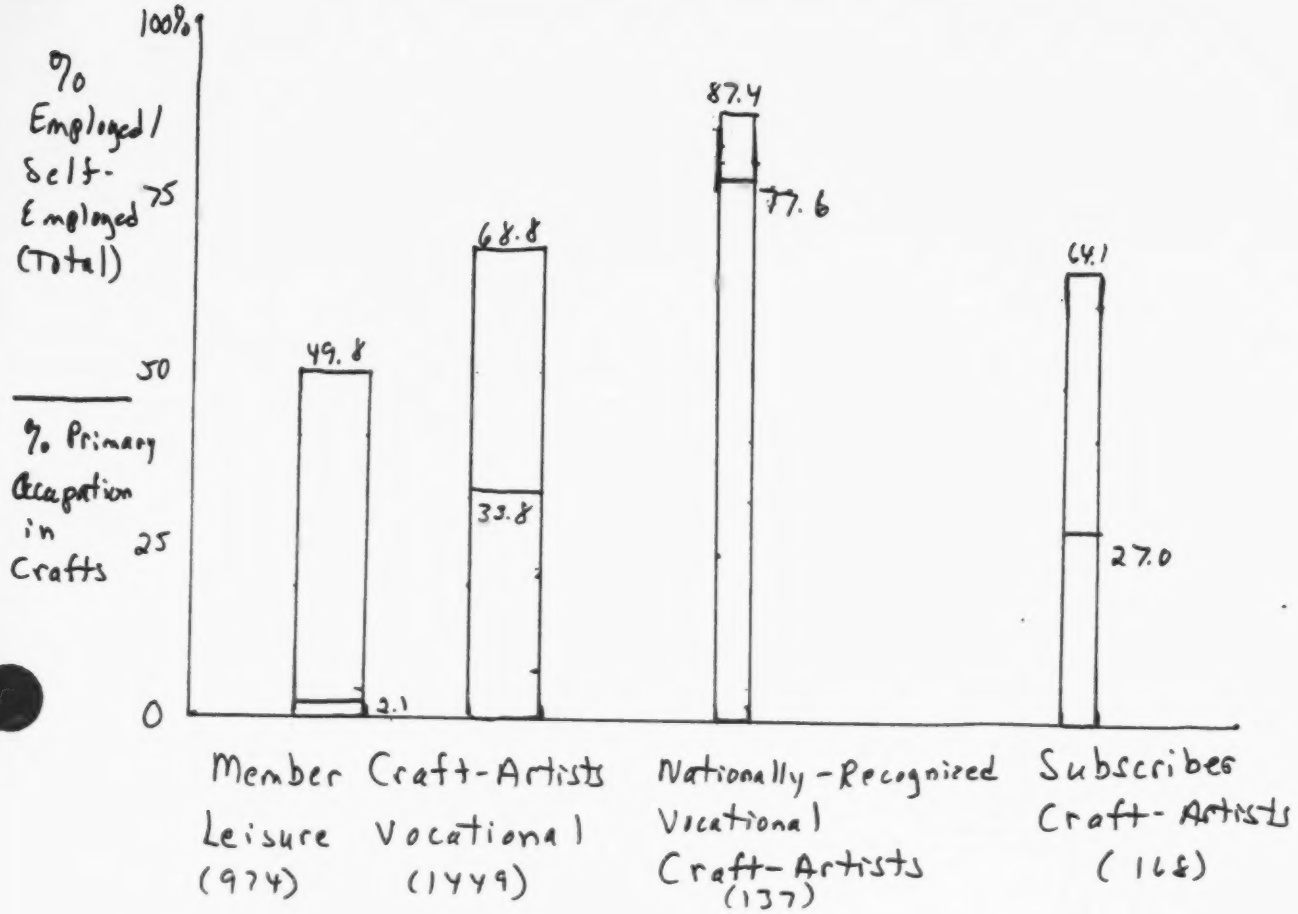
Source: Cert et al.: Tables III.1, VI.2.

FIGURE III.3 PERCENT WITH FOUR OR MORE YEARS OF COLLEGE EDUCATION



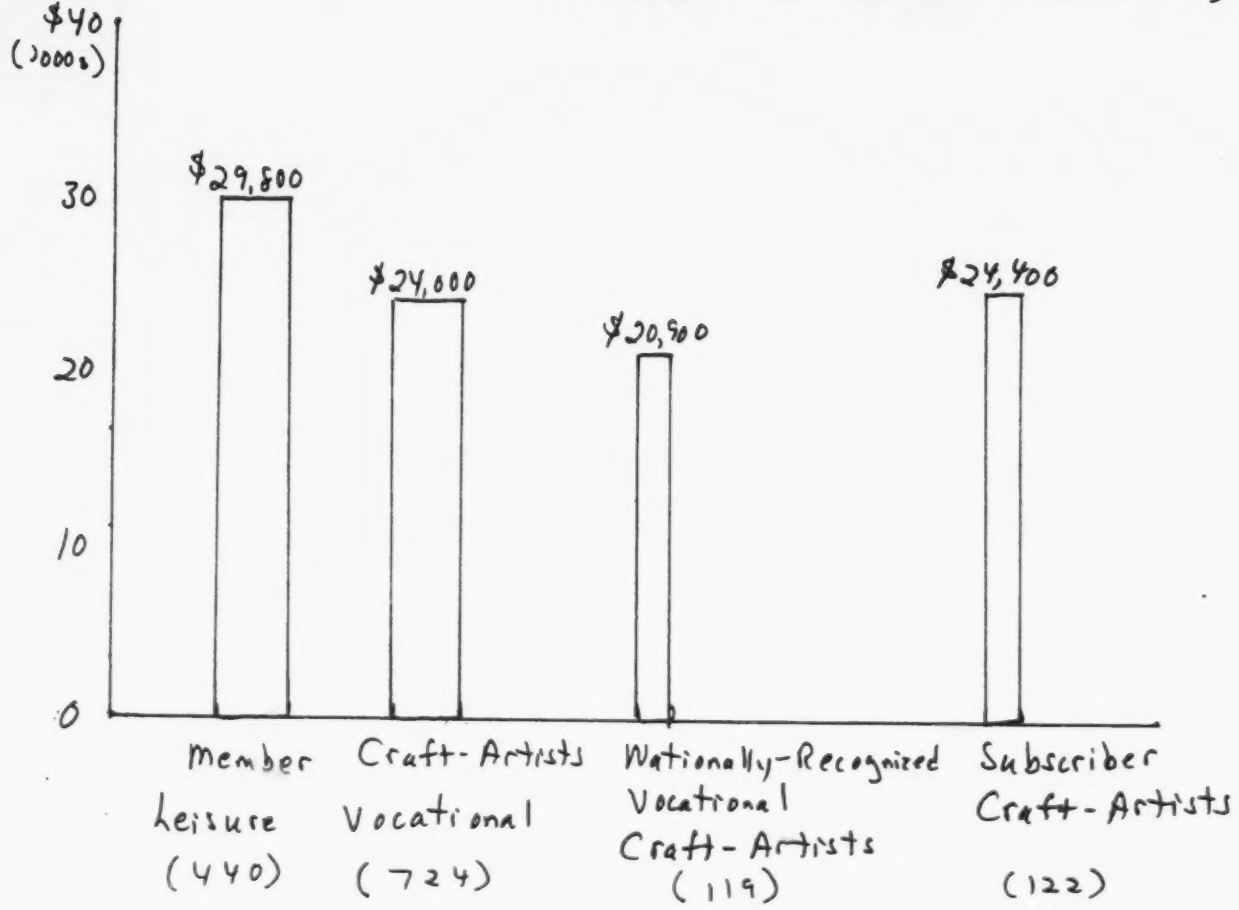
Source: Cerf et al.: Tables III.2, VI.2.

FIGURE III.4 PERCENT EMPLOYED AND SELF-EMPLOYED



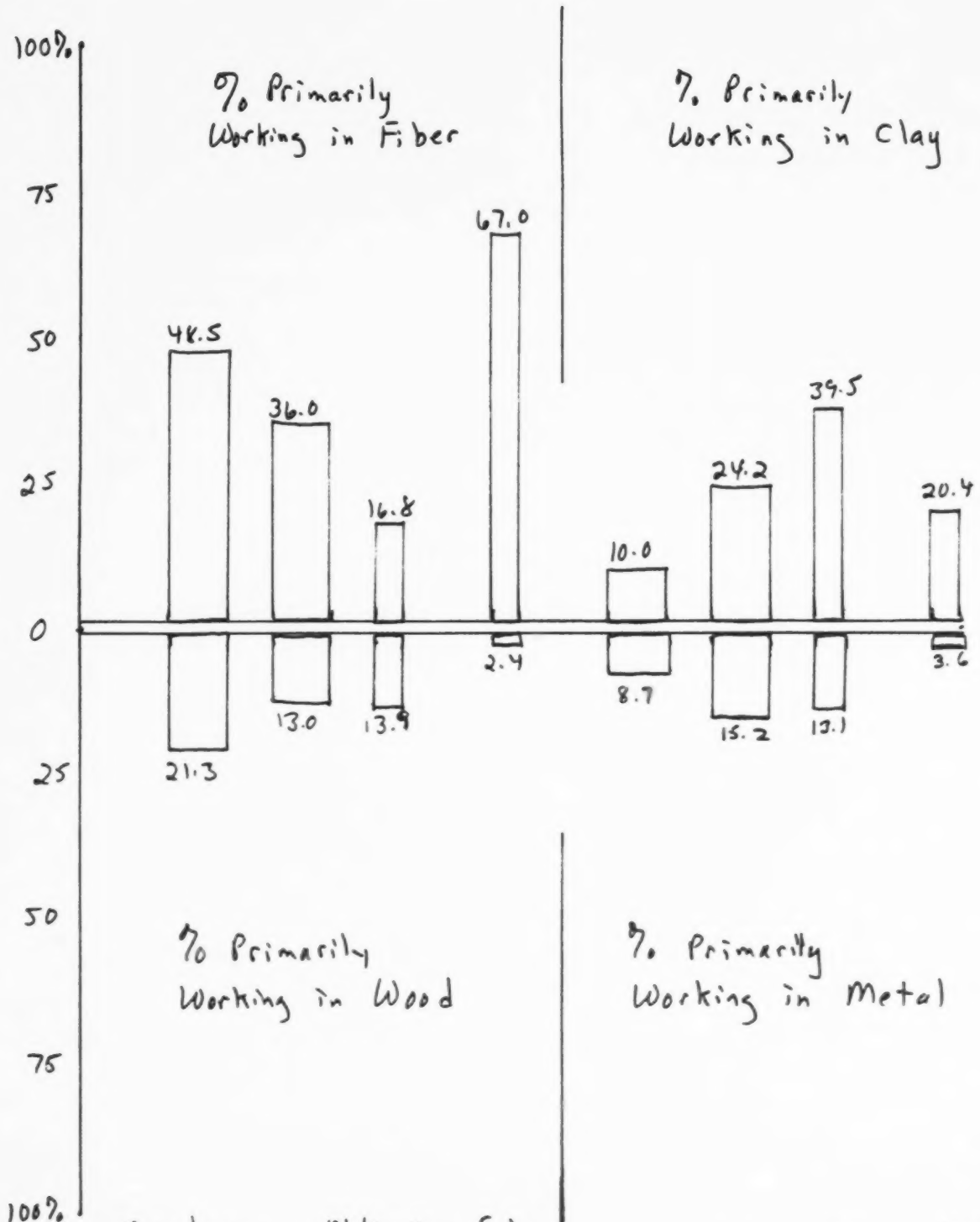
Source: Cerf et al.: Tables III.4, VI.2.

FIGURE III.5 AVERAGE YEARLY HOUSEHOLD INCOME (rounded to nearest hundred $)



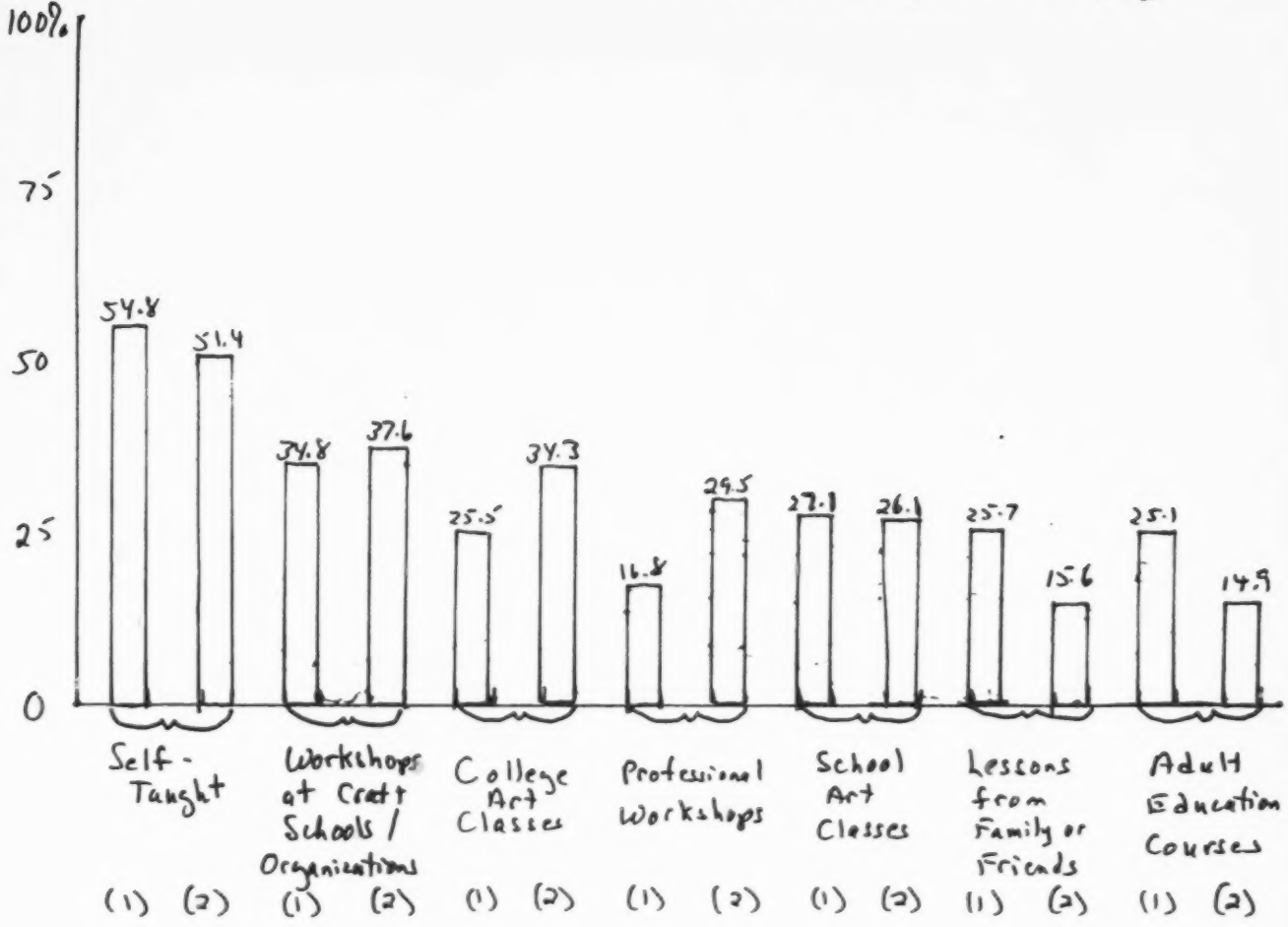
Source: Cerf et al.: Tables IV.21, VI.2, VI.8.

FIGURE III.6 PRIMARY MEDIA



Source: Cerf et al.'s Tables IV.1, VI.3.

FIGURE III. 7 CRAFT TRAINING OF MEMBER CRAFT-ARTISTS (SELECTED TYPES)

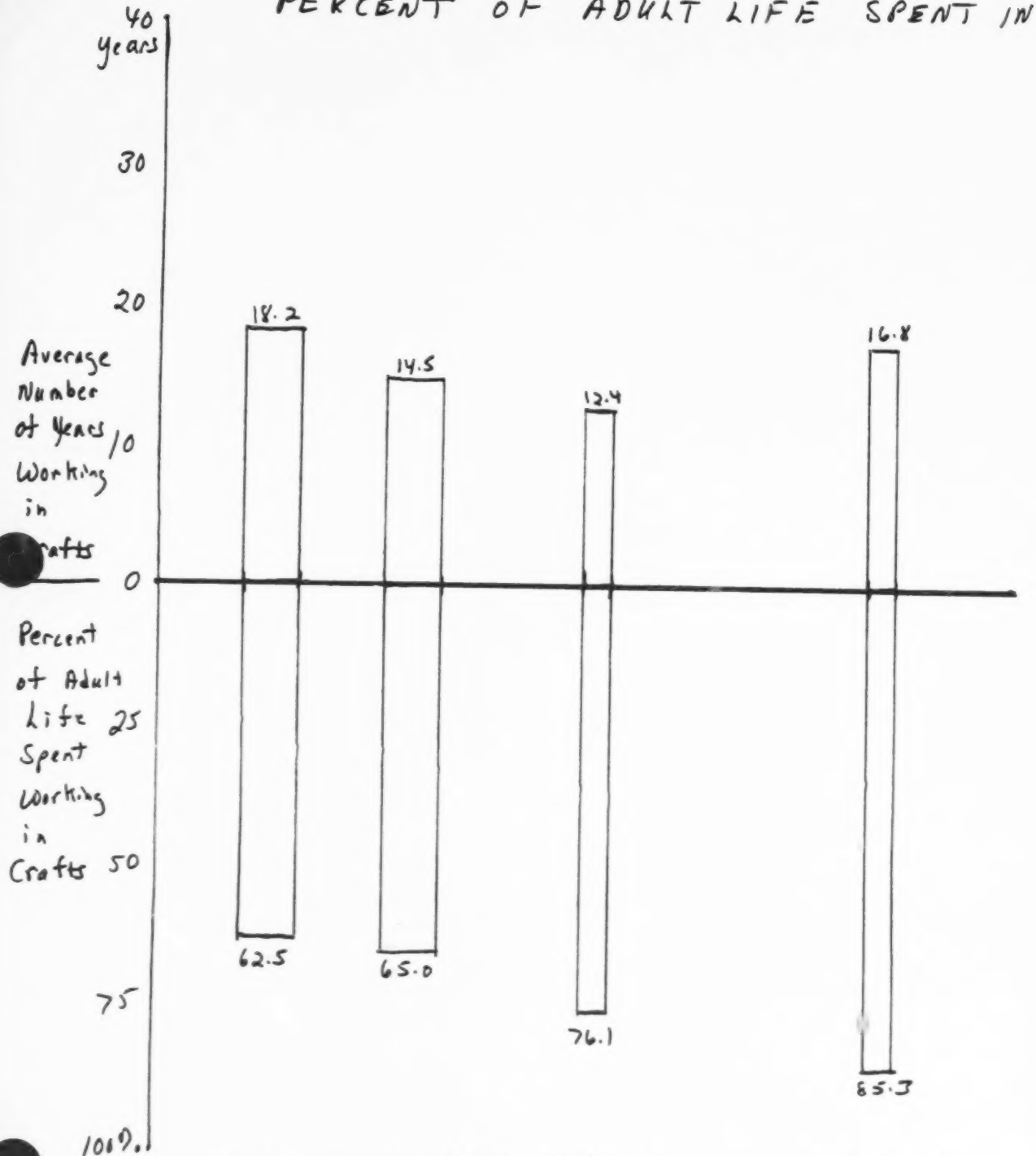


(1) -- Leisure Member Craft-Artists (976)

(2) -- Vocational Member Craft-Artists (1454)

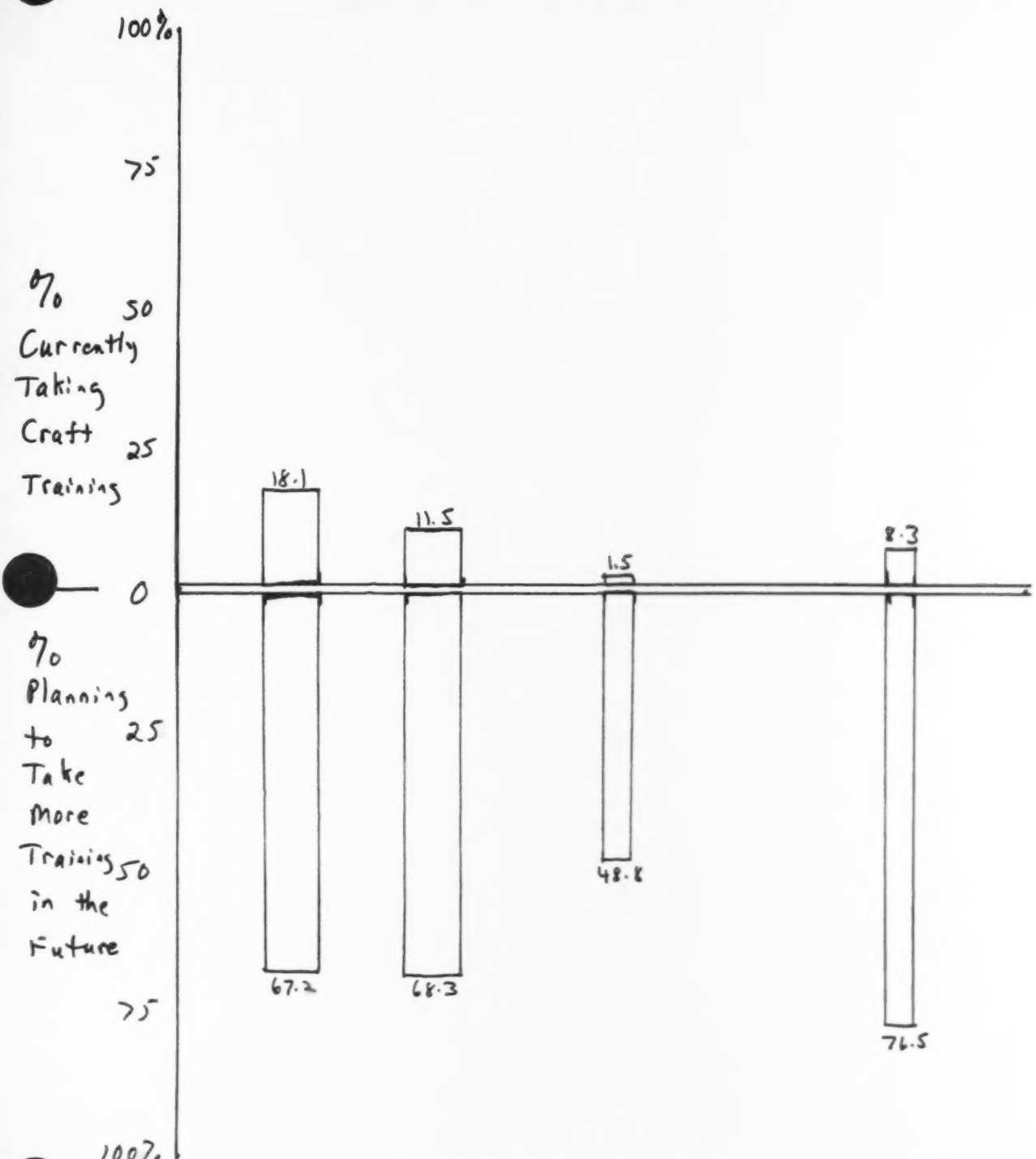
Source: Cert et al.: Table IV. 4.

FIGURE III.8 AVERAGE YEARS WORKING IN CRAFTS AND PERCENT OF ADULT LIFE SPENT IN CRAFTS



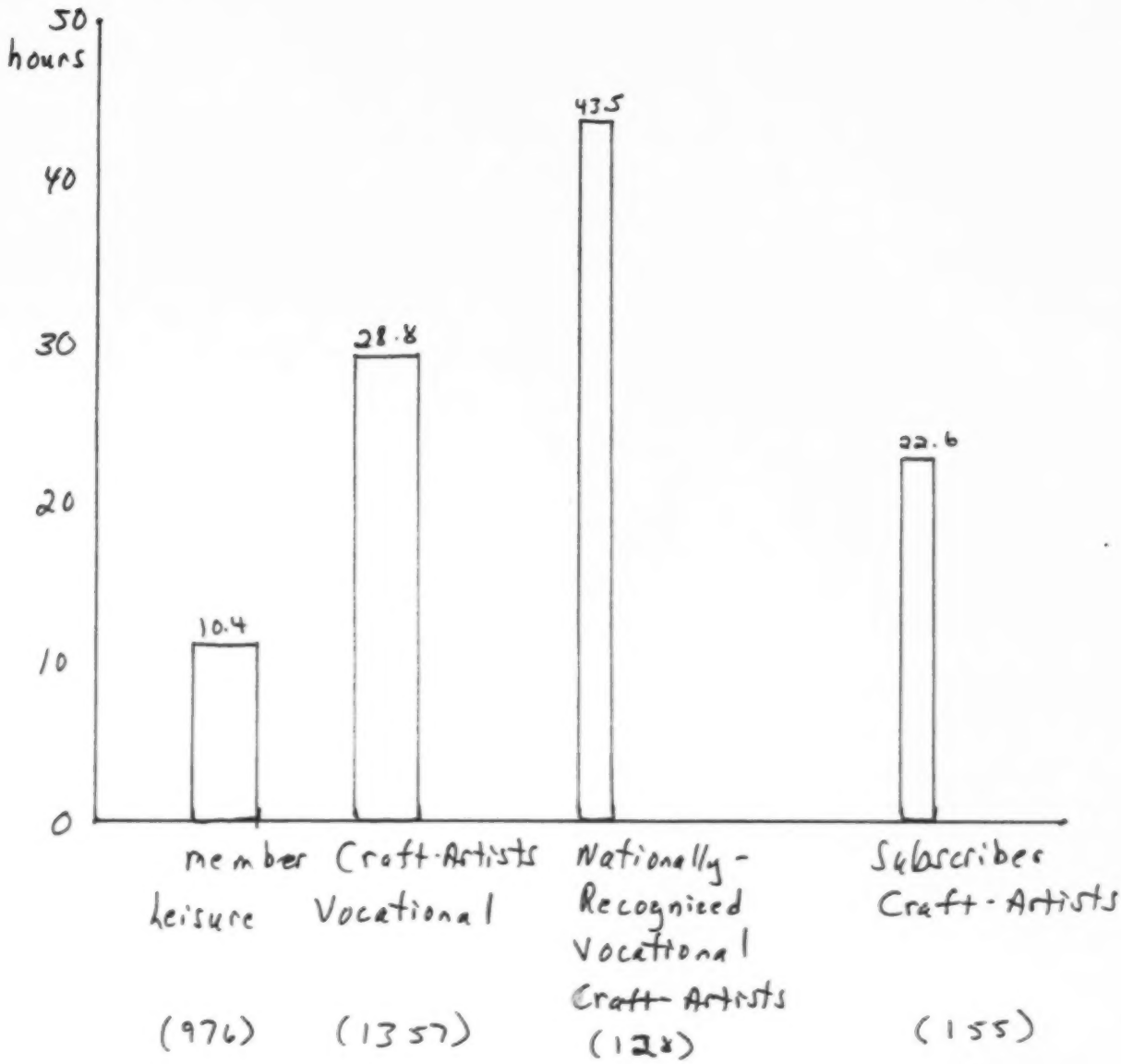
Source: Cert et al.: Tables IV.7, VI.3.

FIGURE III. 9 CURRENT AND PLANNED TRAINING IN CRAFTS



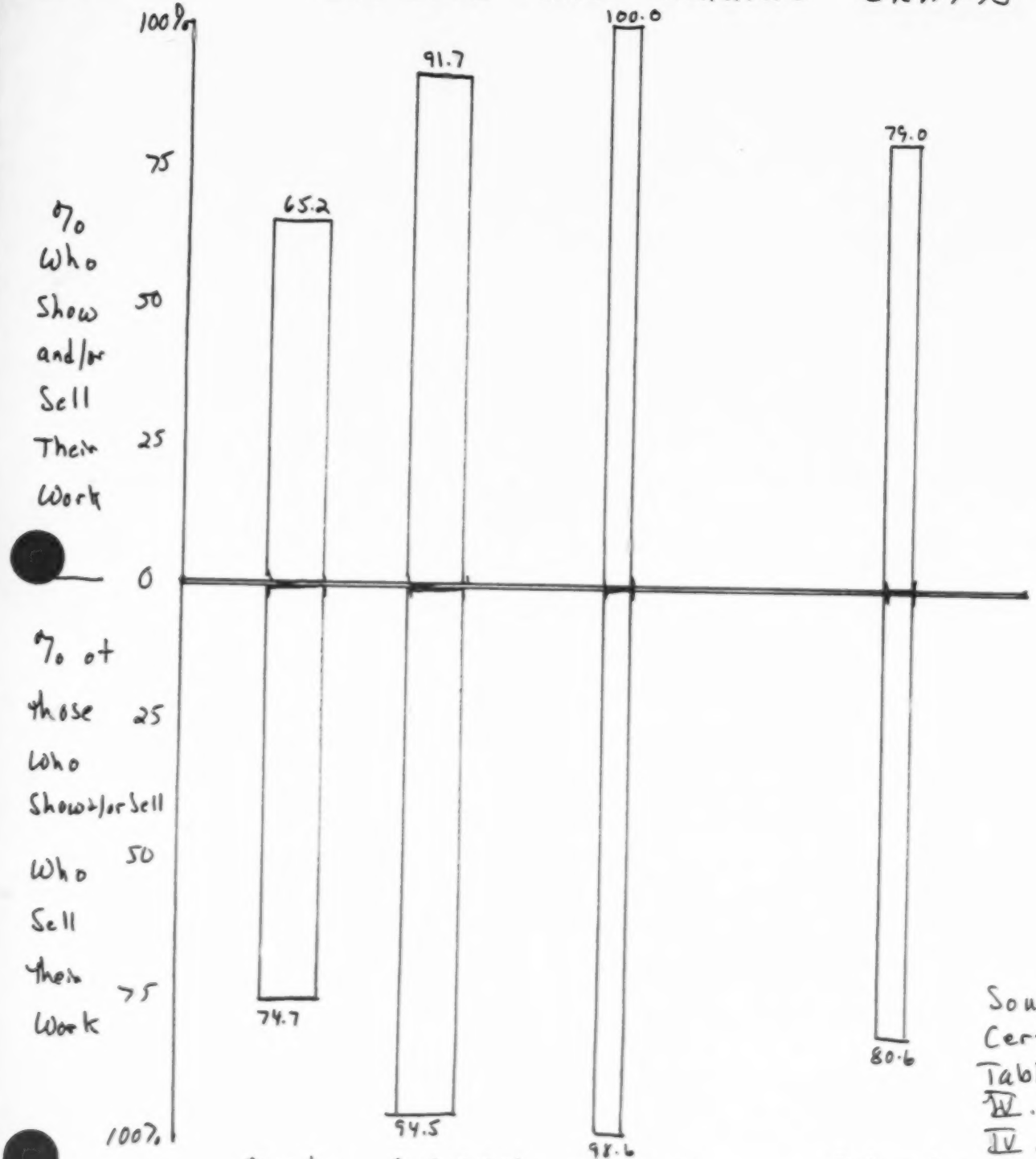
Source: Cert et al.: Tables IV.5, IV.6, VI.4.

FIGURE III. 10 AVERAGE HOURS PER WEEK PRODUCING CRAFTS



Source: Cerf et al.: Tables IV.7, VI.3.

FIGURE III. 11 INVOLVEMENT IN SHOWING AND SELLING CRAFTS



Member Craft-Artists Leisure (969, 632)

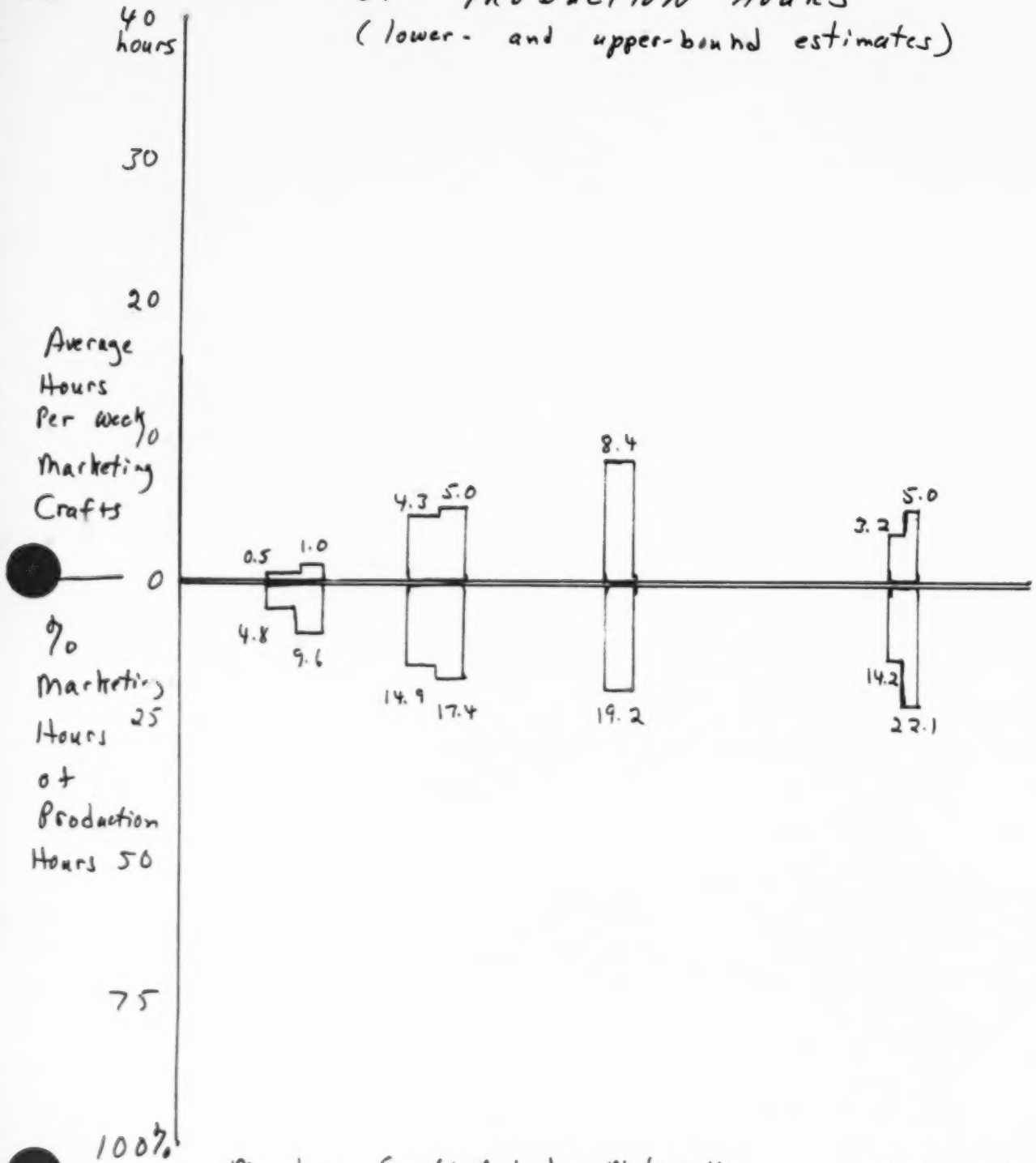
Craft-Artists Vocational (1452, 1331)

Nationally-Recognized Vocational Craft-Artists (140)

Subscriber Craft-Artists (168, 133)

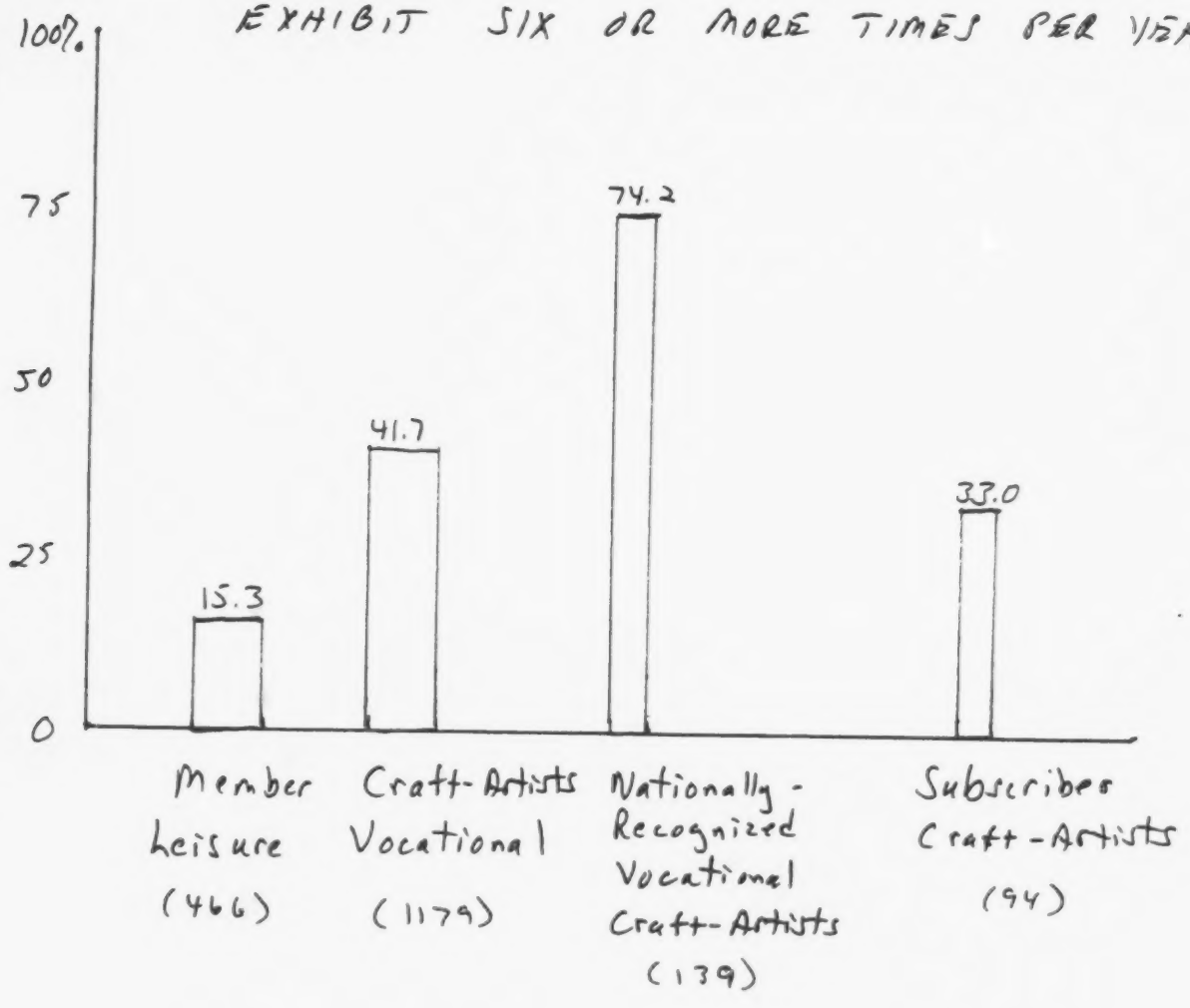
Source: Cert et al.: Tables IV.16, IV.18, VI.6., VI.7.

FIGURE III. 12 AVERAGE HOURS PER WEEK MARKETING CRAFTS AND PERCENT OF PRODUCTION HOURS
(lower- and upper-bound estimates)



Source: Cerf et al.: Tables IV.7, VI.3.

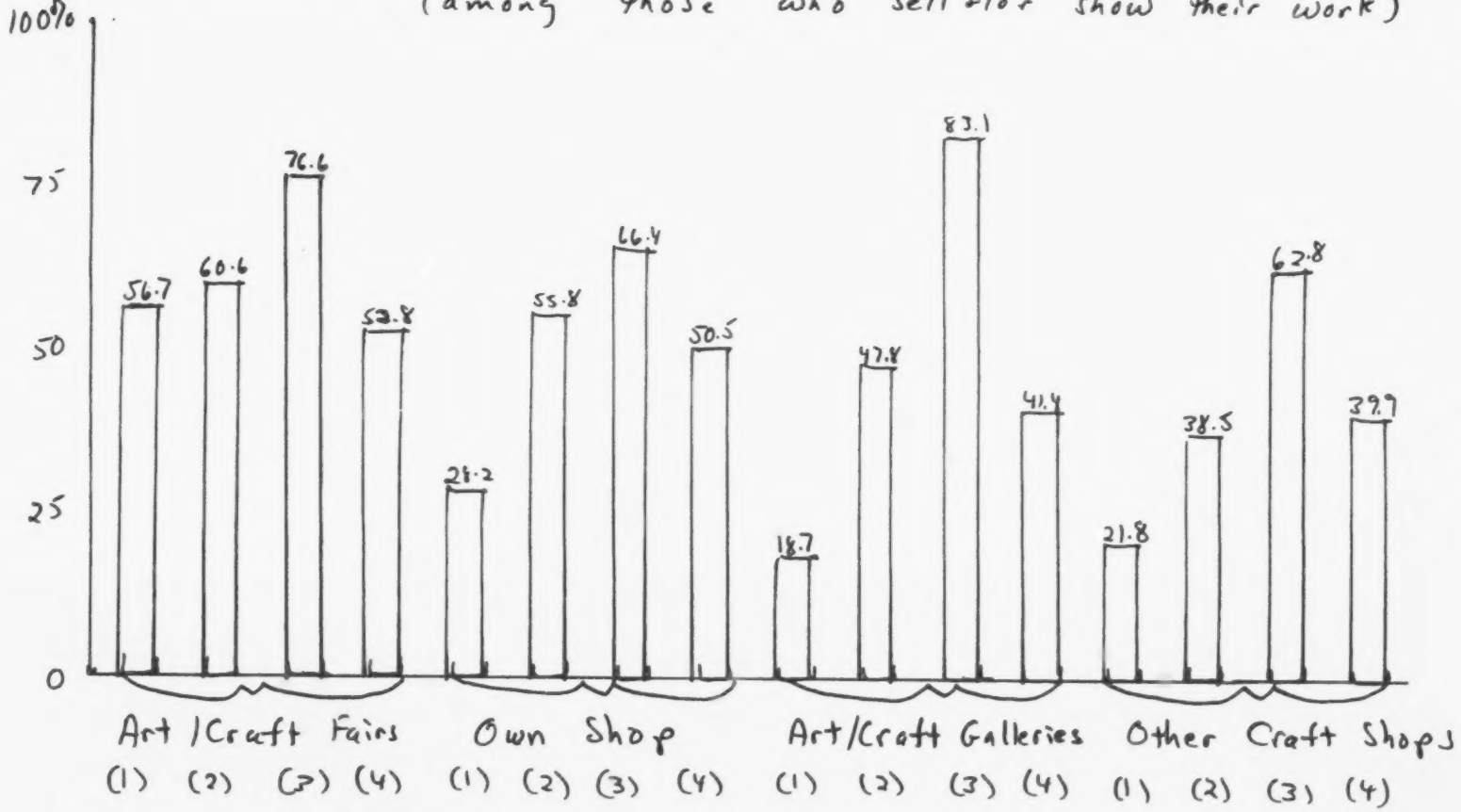
FIGURE III. 13 PERCENT OF EXHIBITING CRAFT-ARTISTS WHO EXHIBIT SIX OR MORE TIMES PER YEAR



Source: Cerf et al.: Tables IV. 15, VI. 6.

FIGURE III. 14 SALES/EXHIBIT OUTLETS MOST-FREQUENTLY USED BY CRAFT-ARTISTS

(among those who sell +/or show their work)



(1) -- Leisure Member Craft-Artists (632)

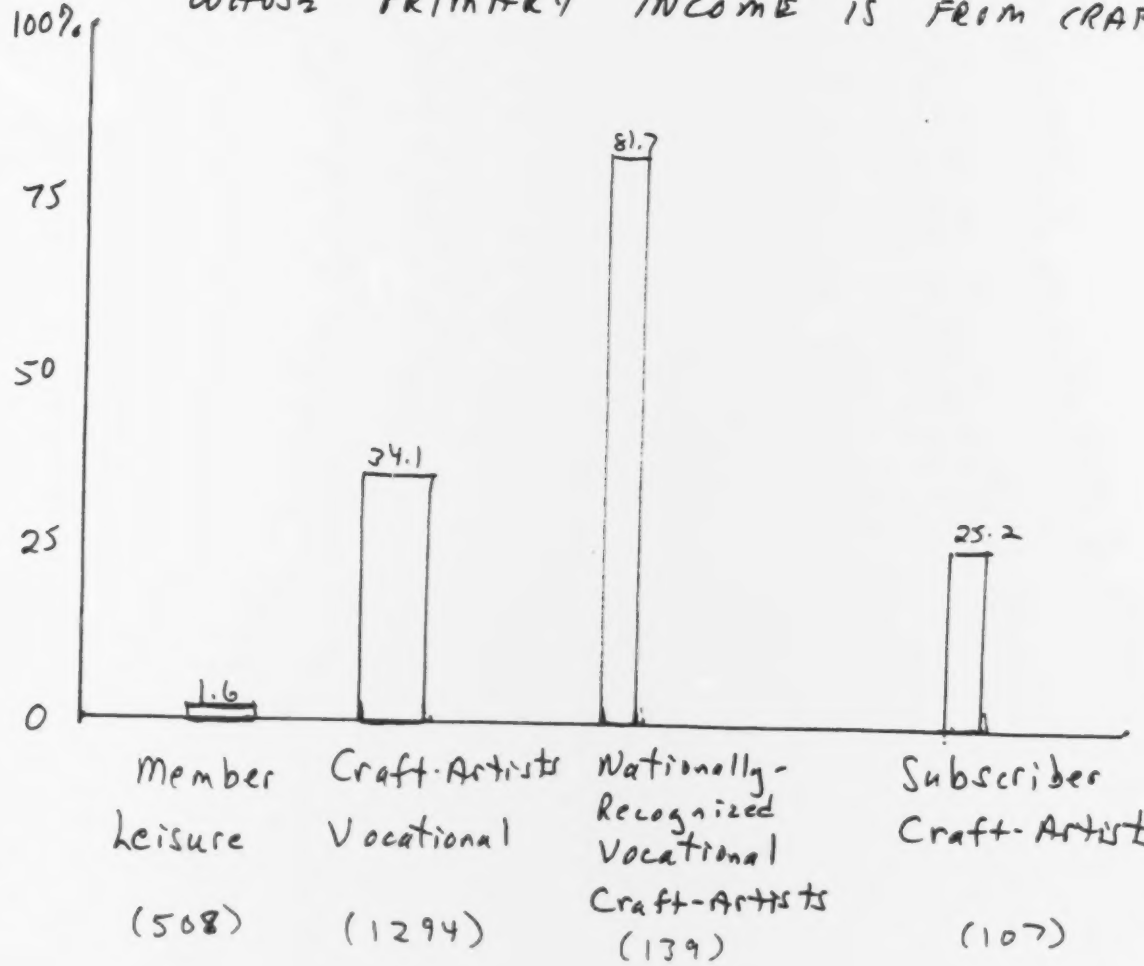
(2) -- Vocational Member Craft-Artists (1331)

(3) -- Nationally-Recognized Vocational Craft-Artists (140)

(4) -- Subscriber Craft-Artists (133)

Source: Cerf et al.: Tables IV.16, VI.7.

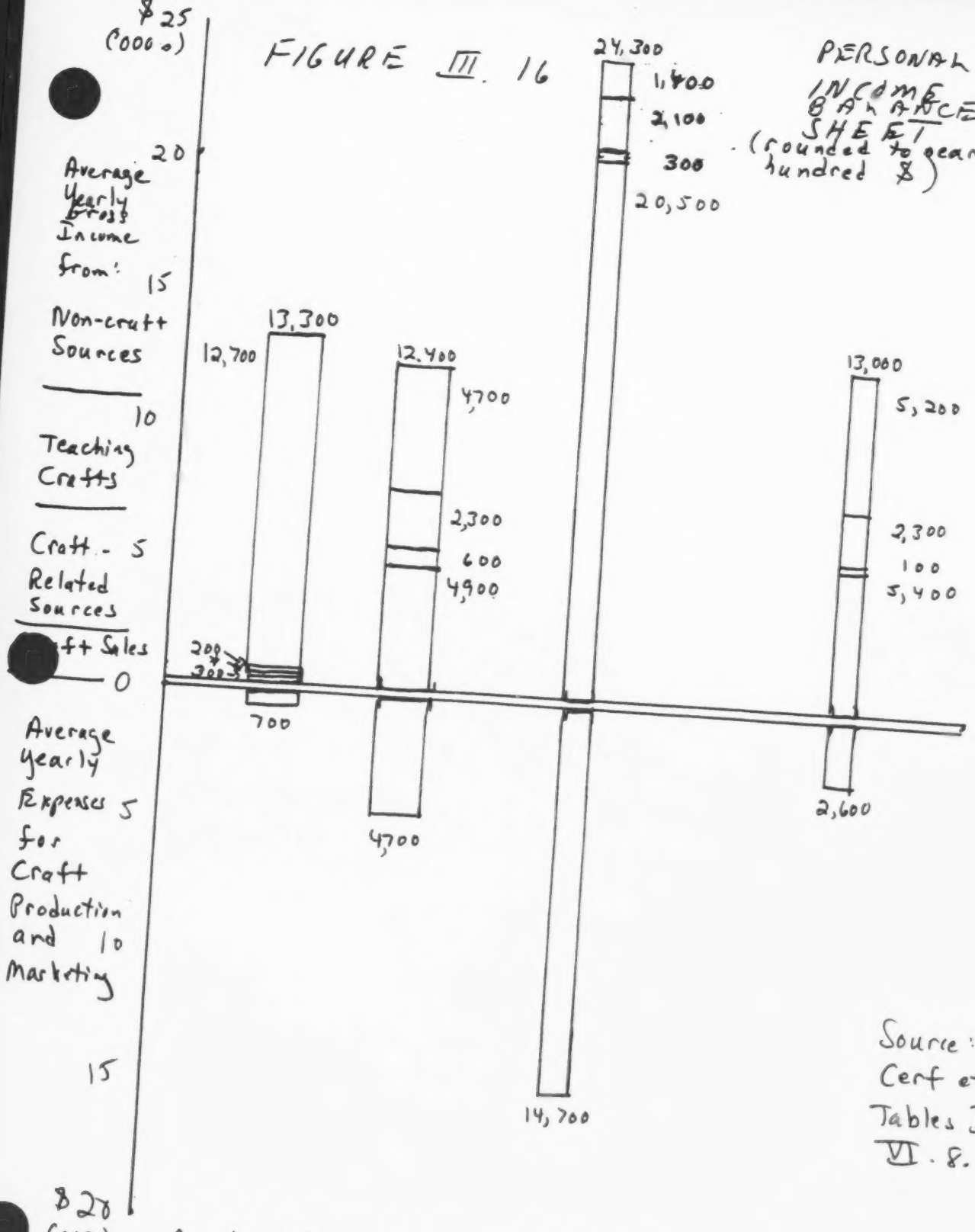
FIGURE III. 15 PERCENT OF CRAFT-ARTISTS SELLING THEIR WORK WHOSE PRIMARY INCOME IS FROM CRAFT SALES



Source: Cerf et al.: Tables IV. 18, VI. 7.

FIGURE III. 16

PERSONAL INCOME BALANCE SHEET (rounded to nearest hundred $)



Source: Cerf et al: Tables IV.21, VI.8.

Member Craft-Artists

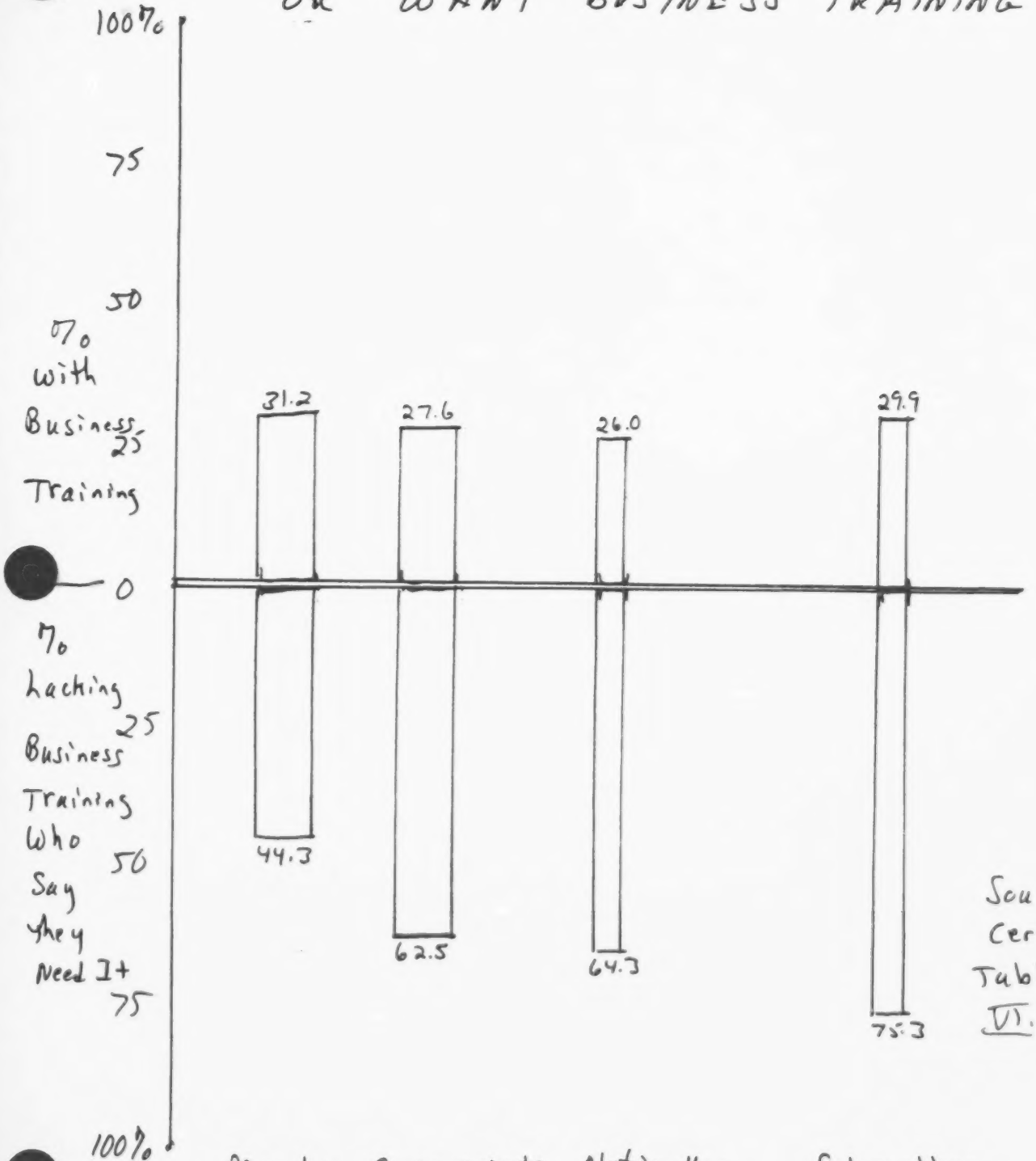
Leisure (611, 826)

Vocational (957, 1130)

Nationally-Recognized Vocational Craft-Artists (125, 140)

Subscriber Craft-Artists (135, 168)

FIGURE III.17 CRAFT-ARTISTS SELLING THEIR WORK WHO HAVE OR WANT BUSINESS TRAINING



Source: Cert et al.: Tables IV.5, VI.4.

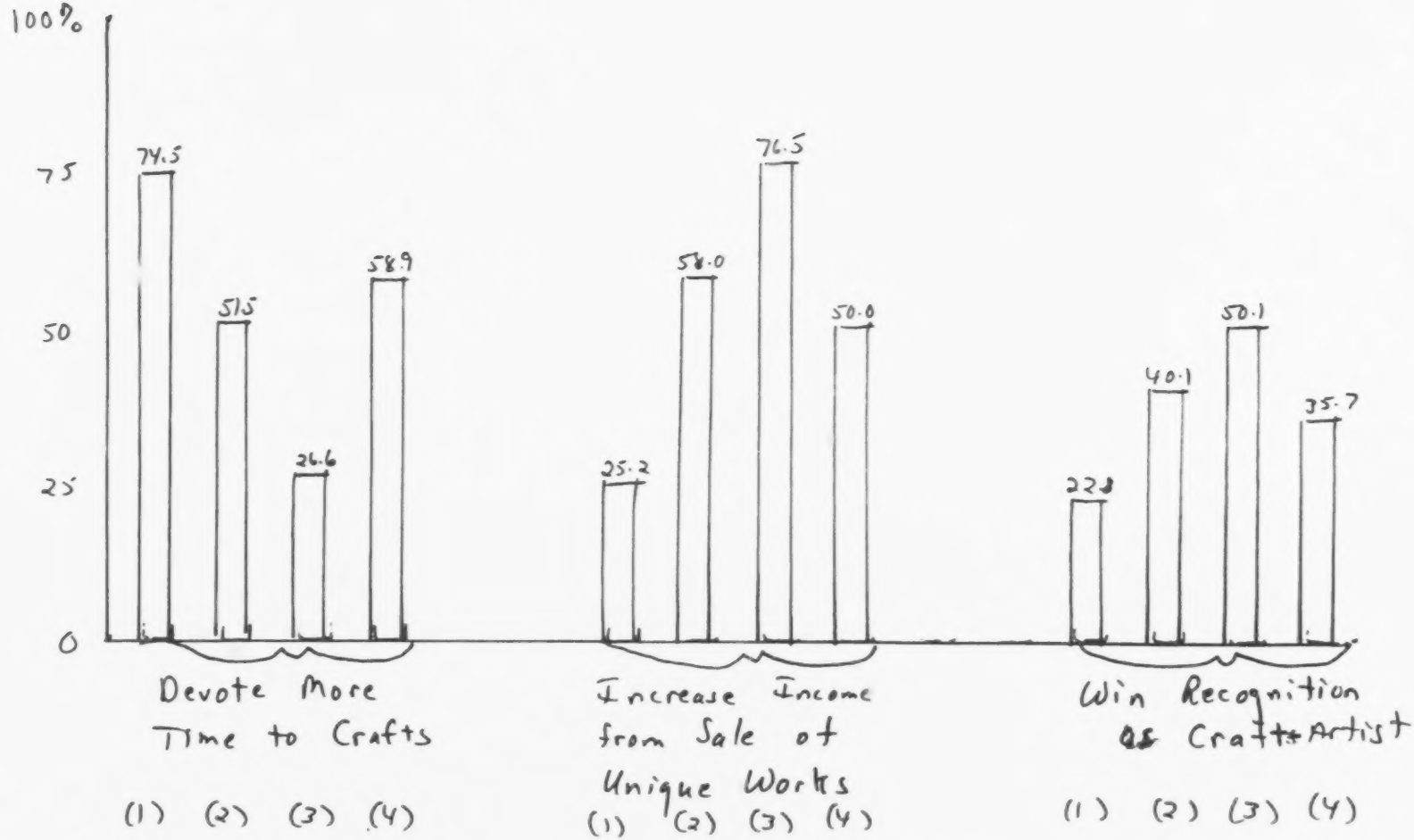
Member Leisure (507, 343)

Craft-Artists Vocational (1297, 883)

Nationally-Recognized Vocational Craft-Artists (138, 100)

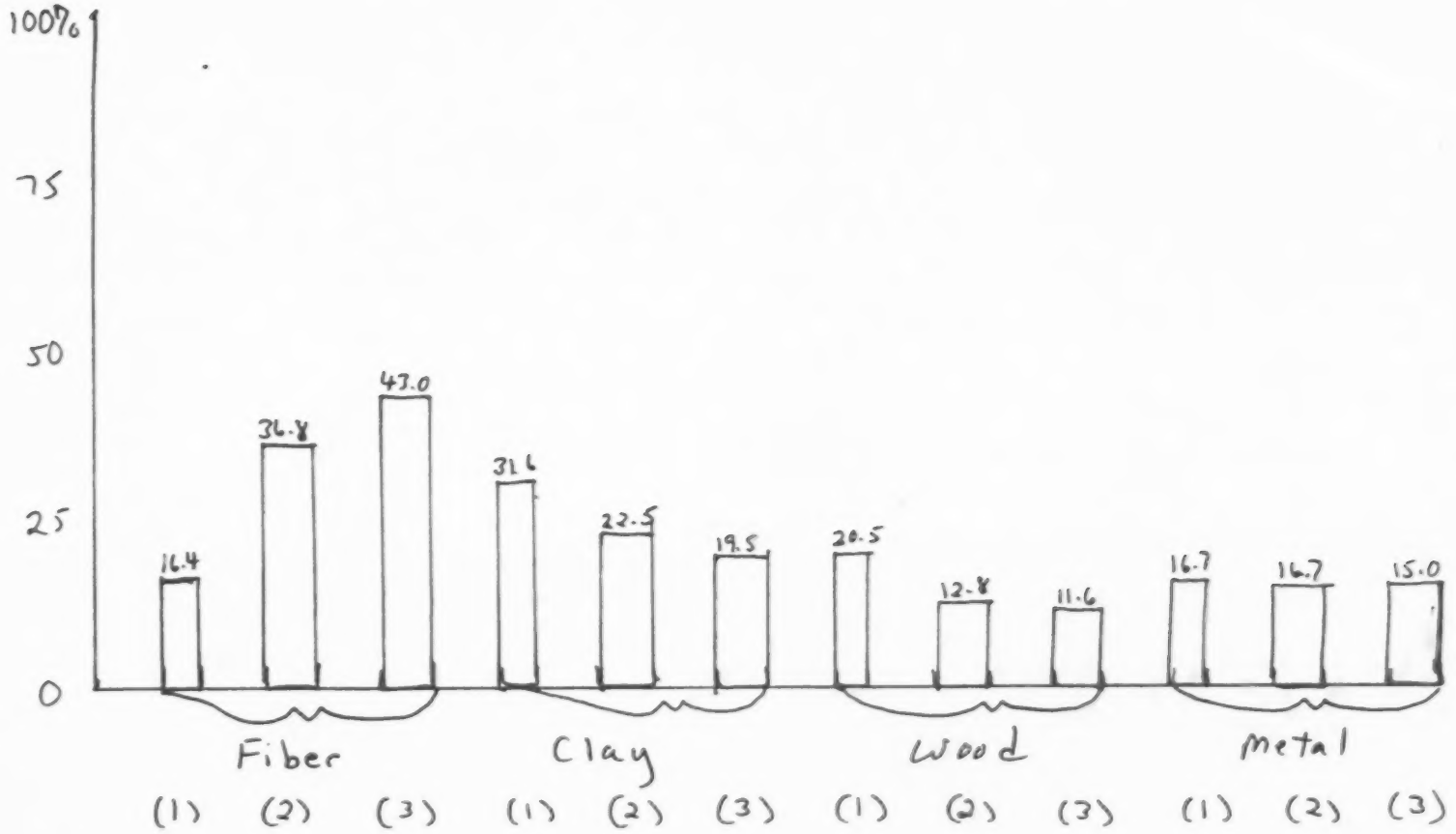
Subscriber Craft-Artists (107, 73)

FIGURE III.18 FIVE-YEAR GOALS (SELECTED)



(1) -- Member Leisure Craft-Artists (973)
(2) -- Member Vocational Craft-Artists (1451)
(3) -- Nationally-Recognized Vocational Craft-Artists (140)
(4) -- Subscriber Craft-Artists (168)
Source: Cert et al.: Tables IV.13, VI.5.

FIGURE IV.1 PRIMARY MEDIA OF VOCATIONAL MEMBER CRAFT-ARTISTS



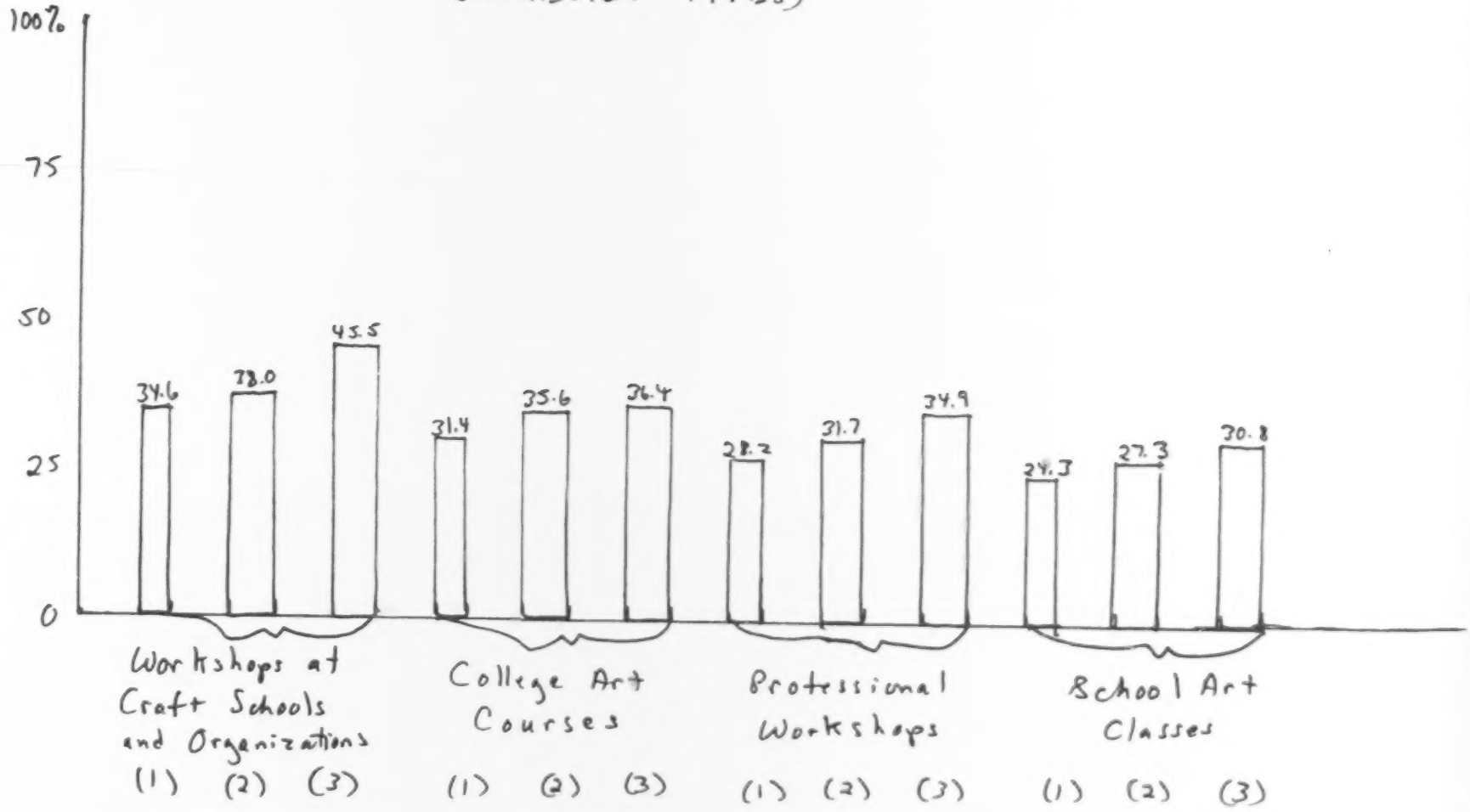
(1) -- Primary occupation 40 or more hours per week (249)

(2) -- Primary occupation less than 40 hours per week (424)

(3) -- Secondary occupation (420)

Source: Cerf et al.: Table IV.1.

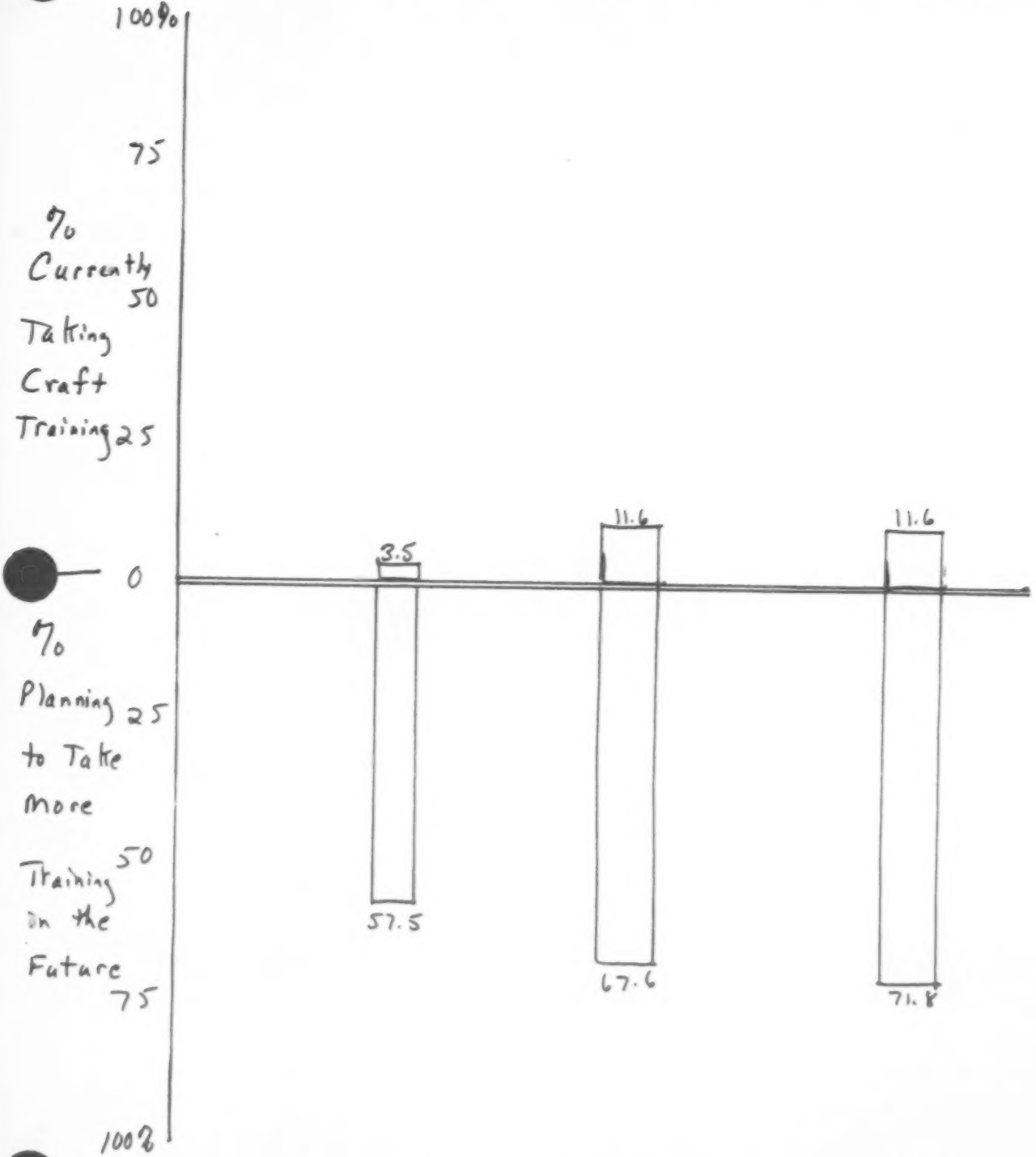
FIGURE IV.2 TRAINING RECEIVED BY VOCATIONAL MEMBER CRAFT-ARTISTS (SELECTED TYPES)



(1) — (256)
(2) — (439)
(3) — (431)

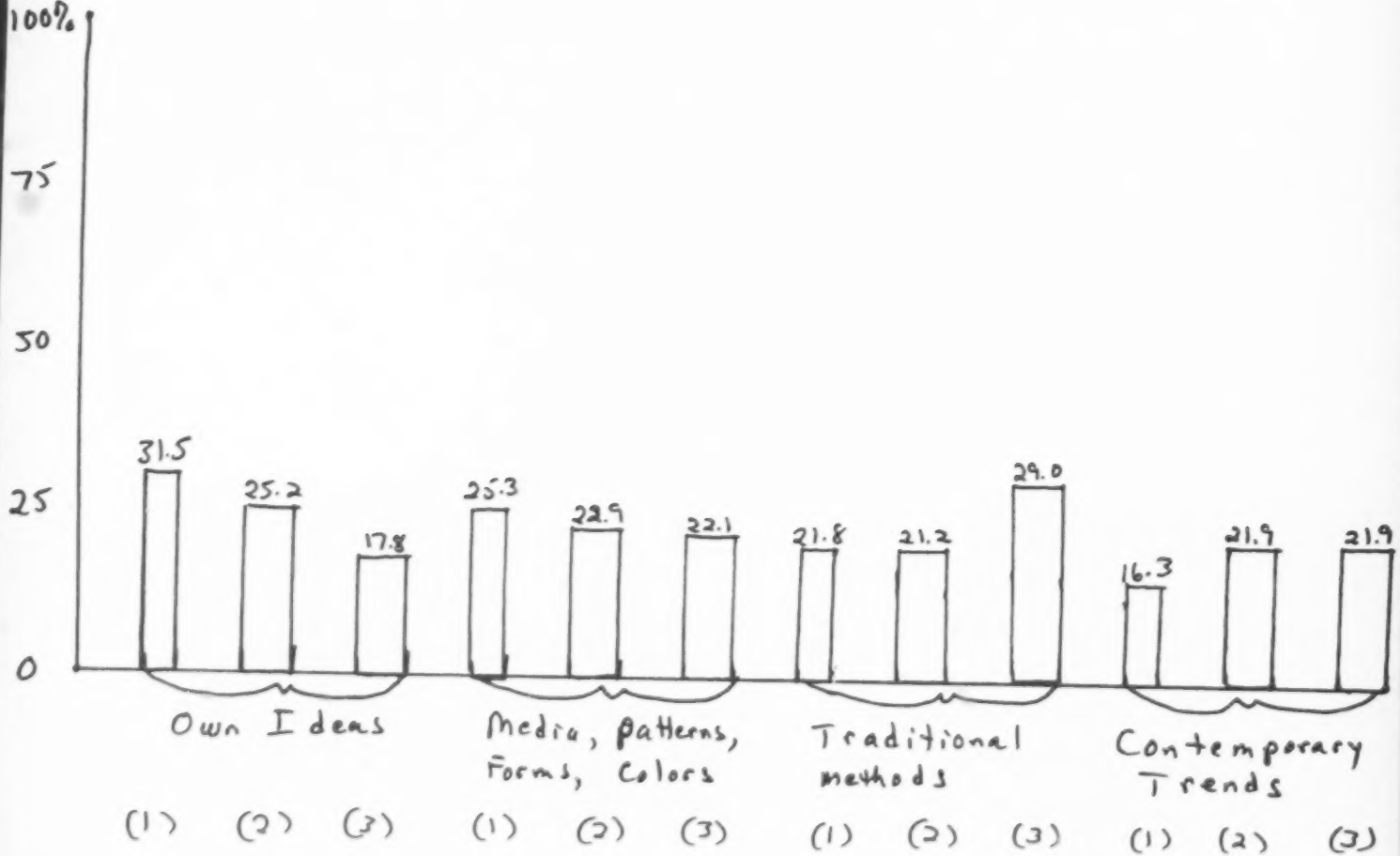
Source: Cerf et al.: Table IV.4.

FIGURE IV.3 CURRENT AND PLANNED TRAINING IN CRAFTS



Source: Cerf et al: Tables IV.5, IV.6.

FIGURE IV.4 PRIMARY INFLUENCES ON CRAFT-ARTISTS' WORK



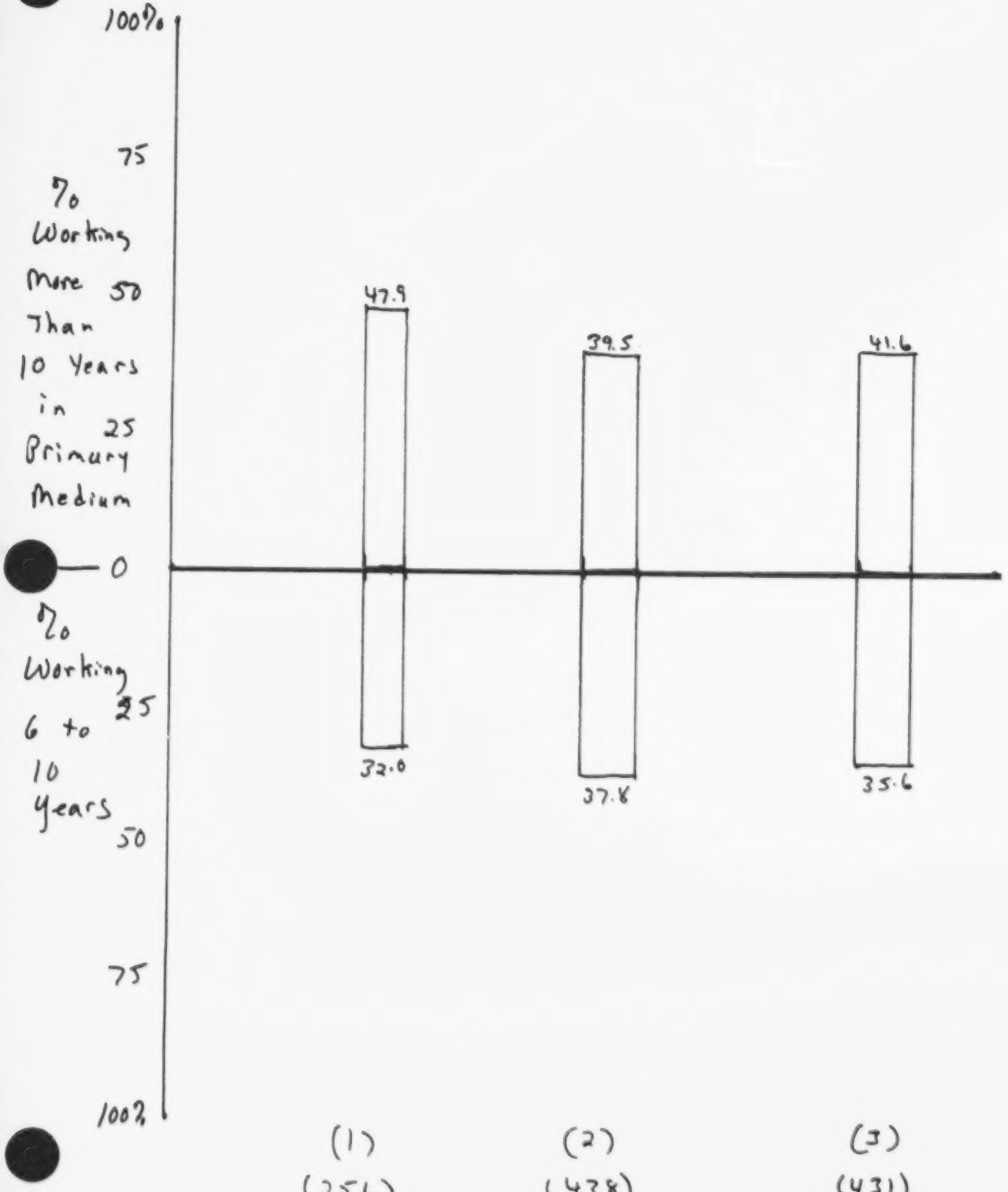
(1) — (213)

(2) — (378)

(3) — (367)

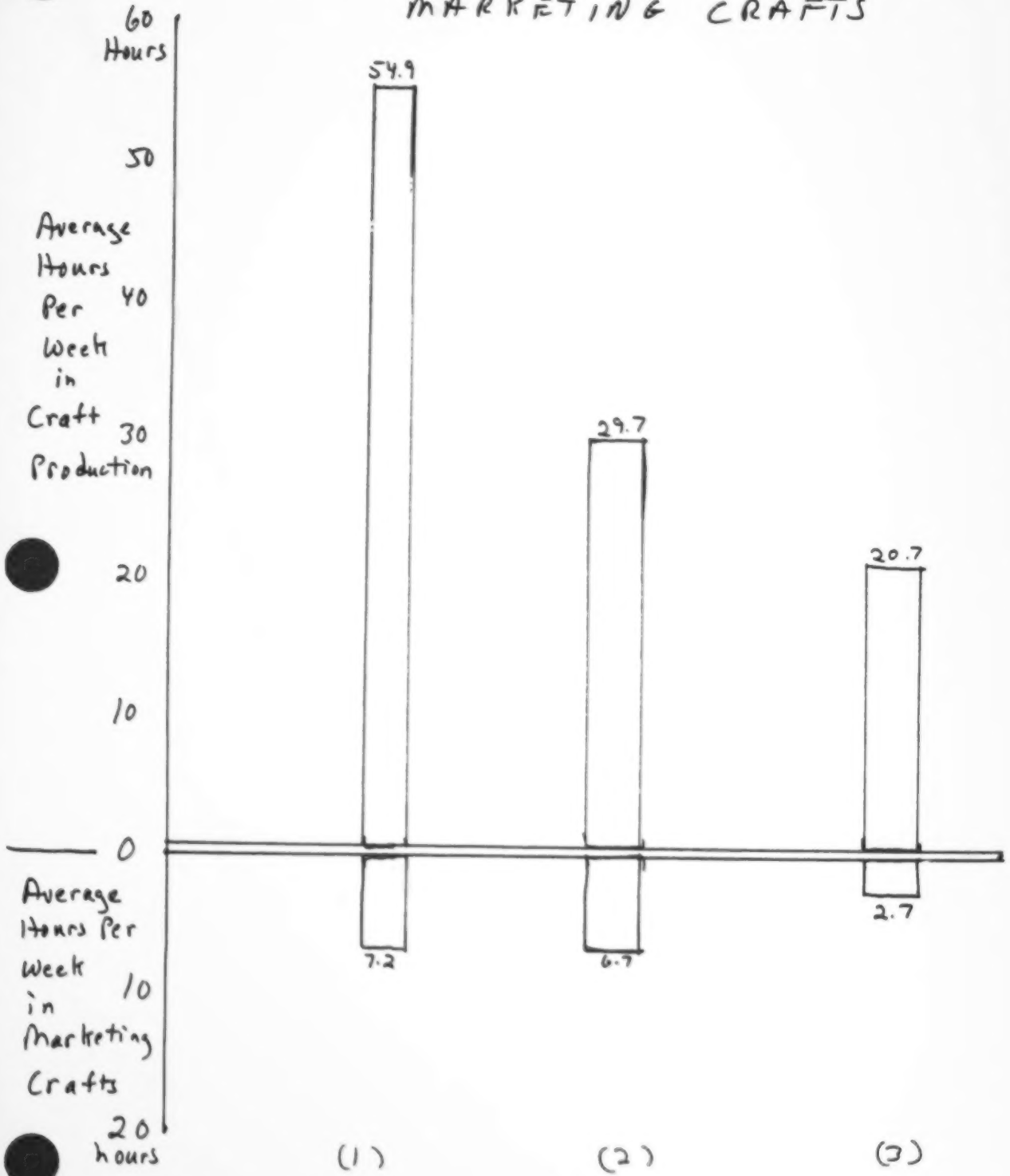
Source: Cerf et al.: Table IV.2.

FIGURE IV. 5 YEARS WORKING IN PRIMARY MEDIUM



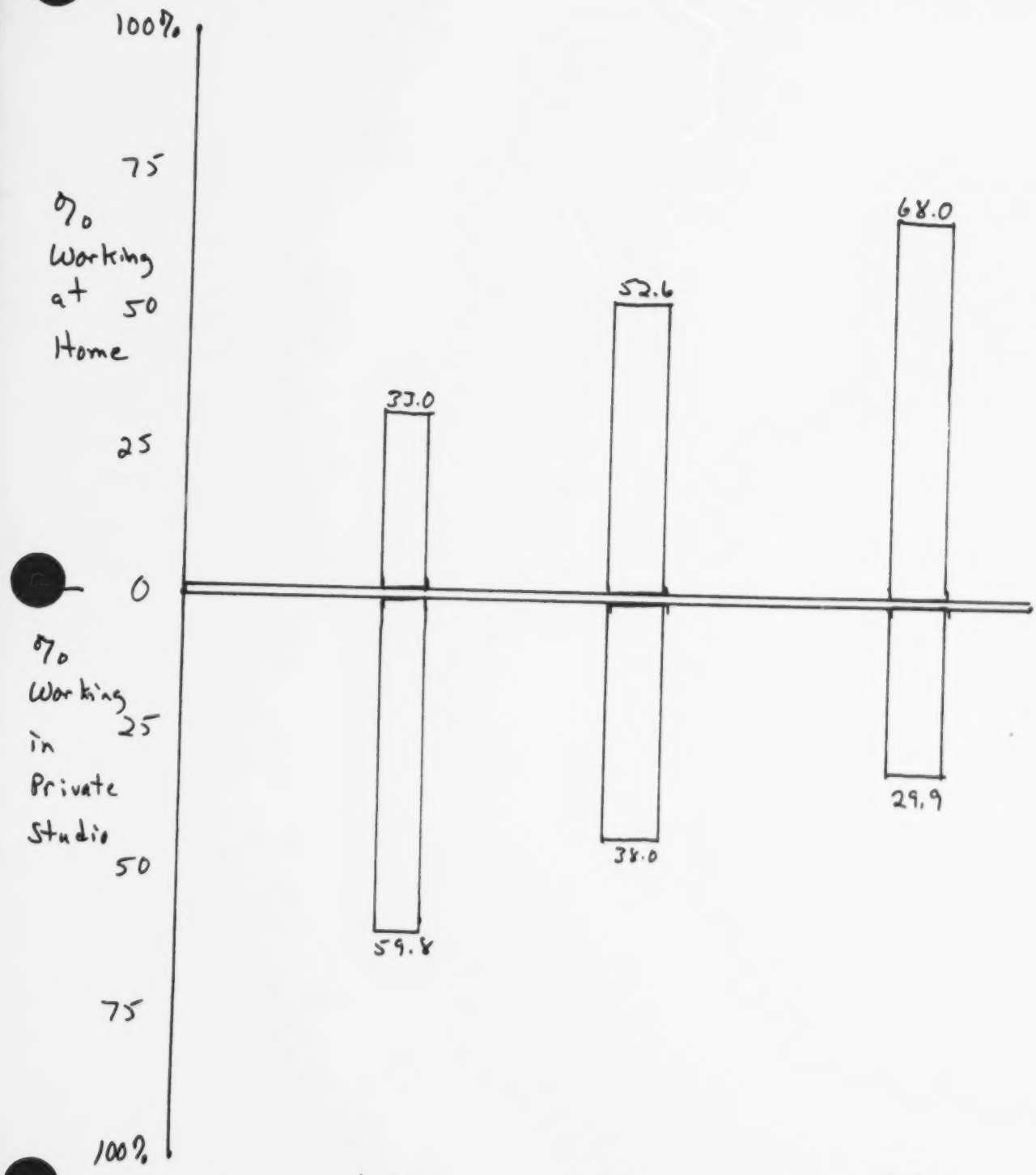
NOTE: % Working Less than 6 years Not Shown.
Source: Cerf et al.: Table IV.9.

FIGURE IV.6 AVERAGE HOURS PER WEEK PRODUCING AND MARKETING CRAFTS



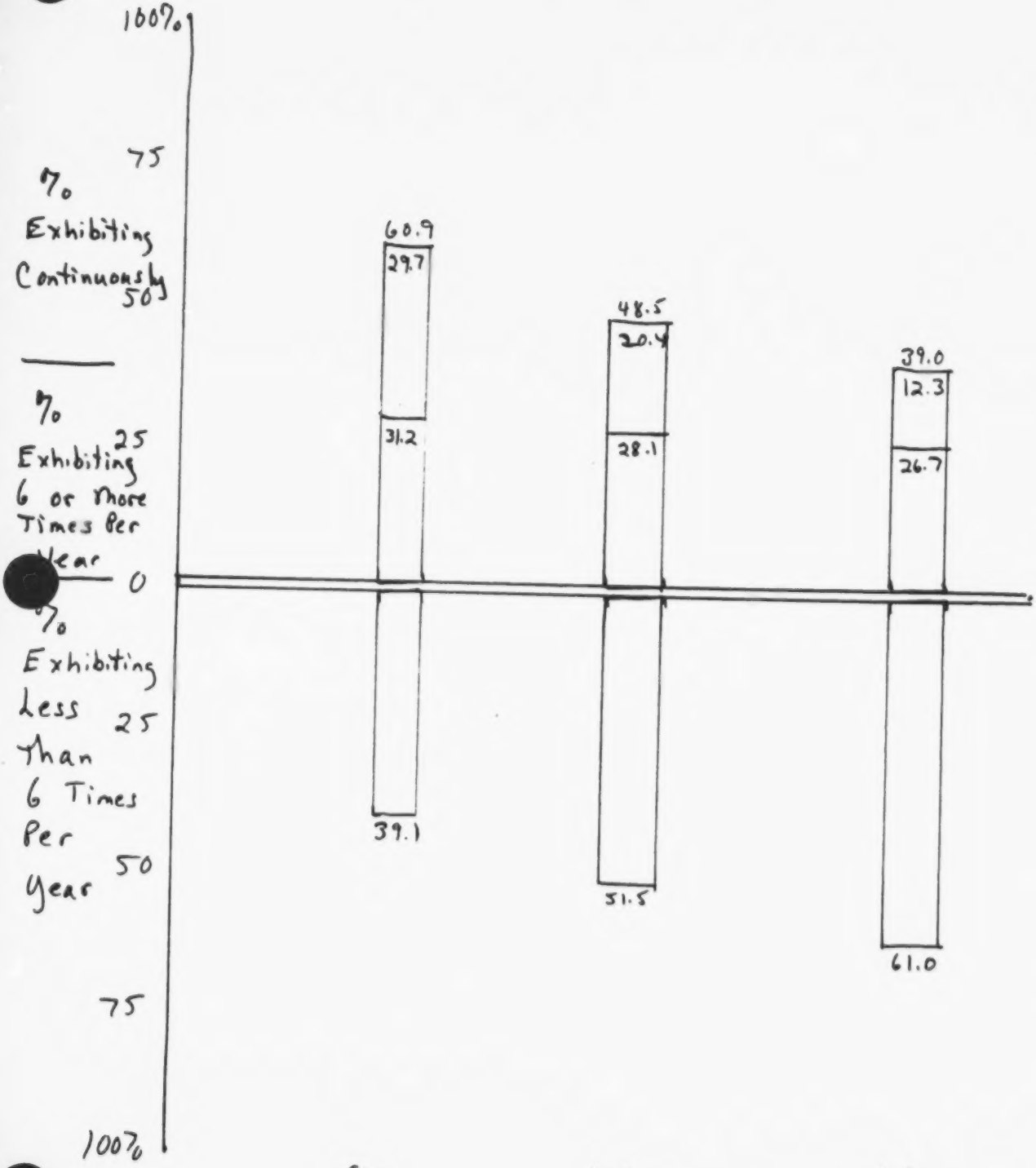
Source: Cerf et al.: Table IV.7.

FIGURE IV.7 LOCALE OF WORK



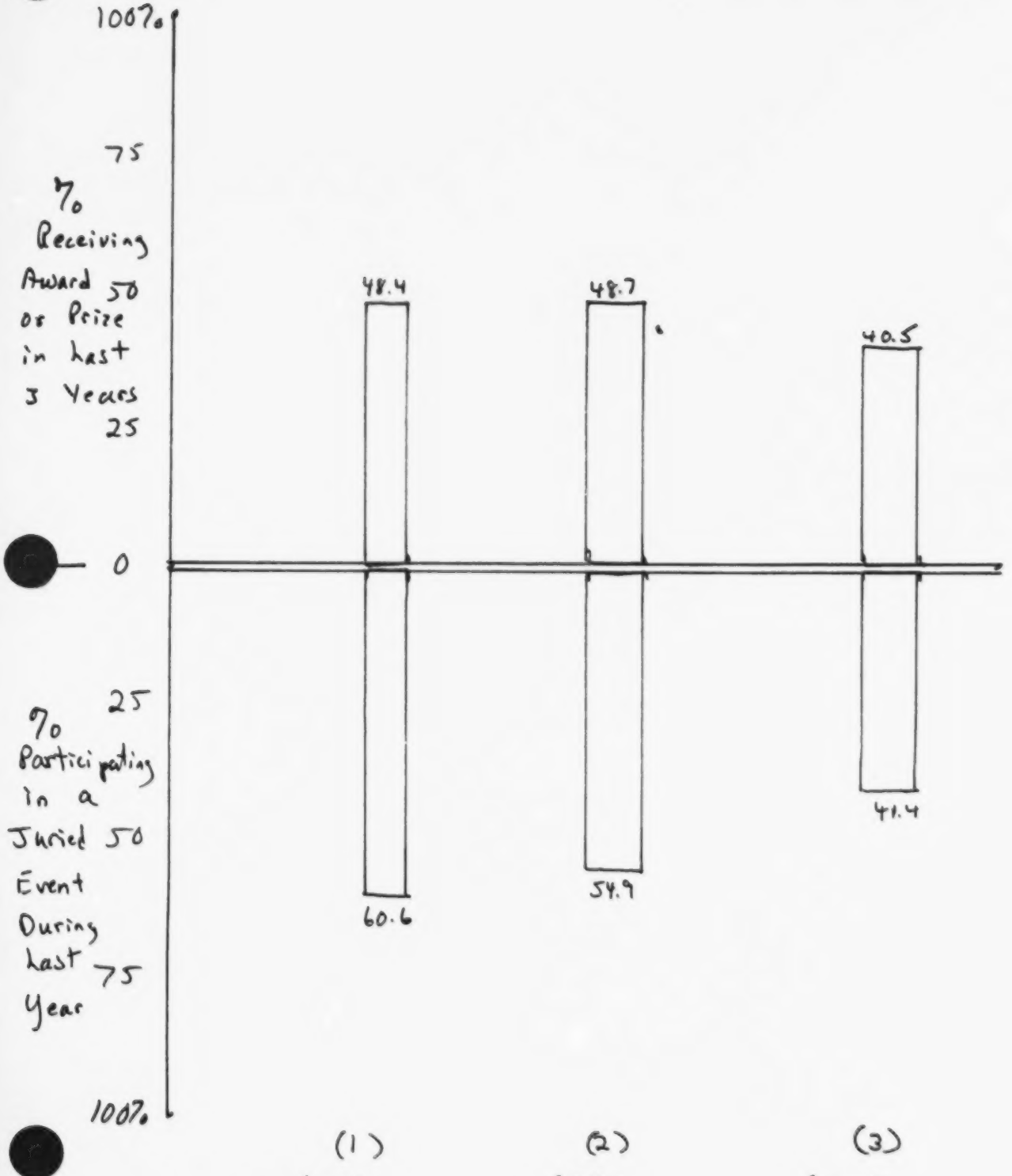
Source: Cerf et al.: Table IV.11.

FIGURE IV. 8 FREQUENCY OF EXHIBITING



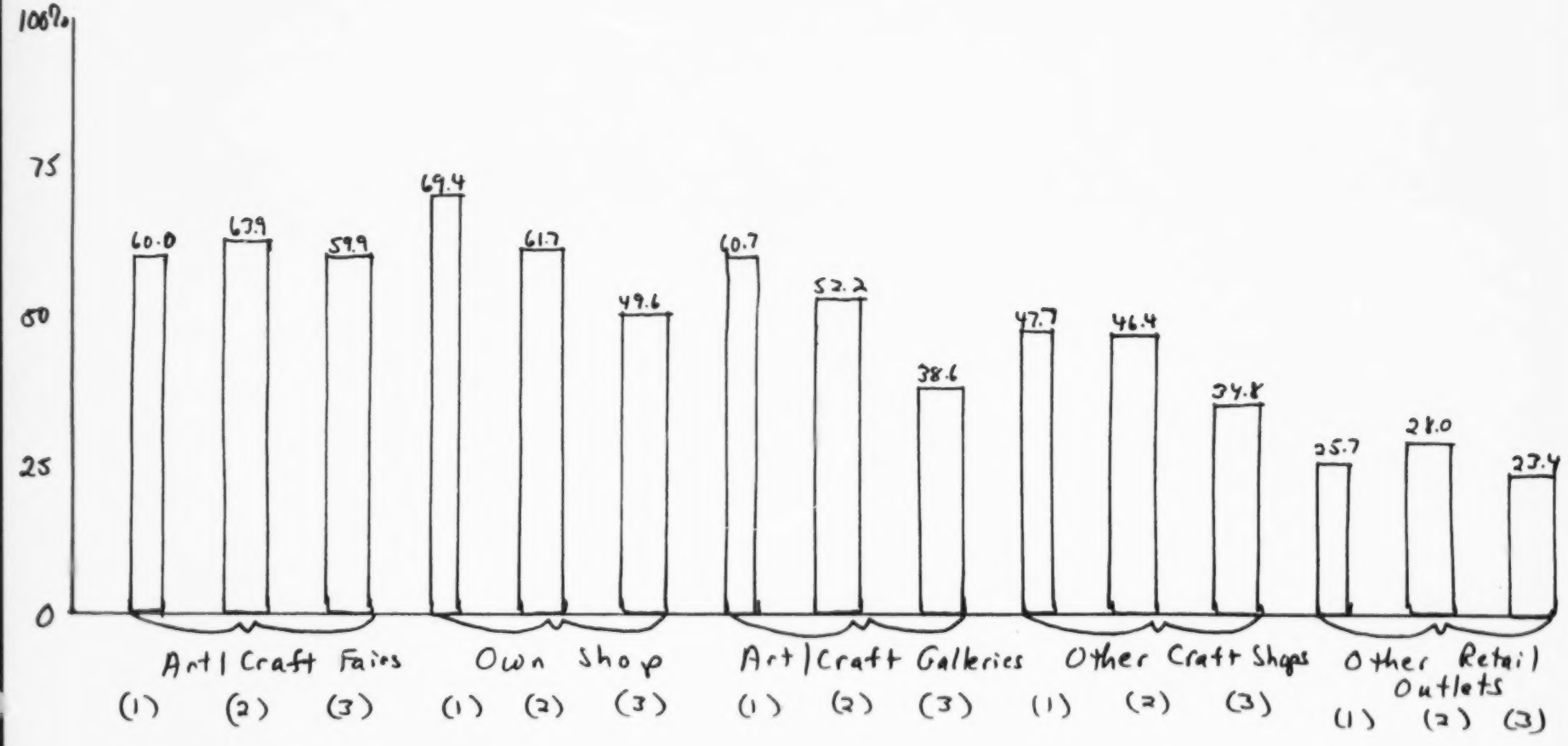
Source: Cerf et al.: Table IV.15.

FIGURE IV.9 PRIZES AND JURIED EVENTS



Source: Cerf et al.: Tables IV.15, IV.16.

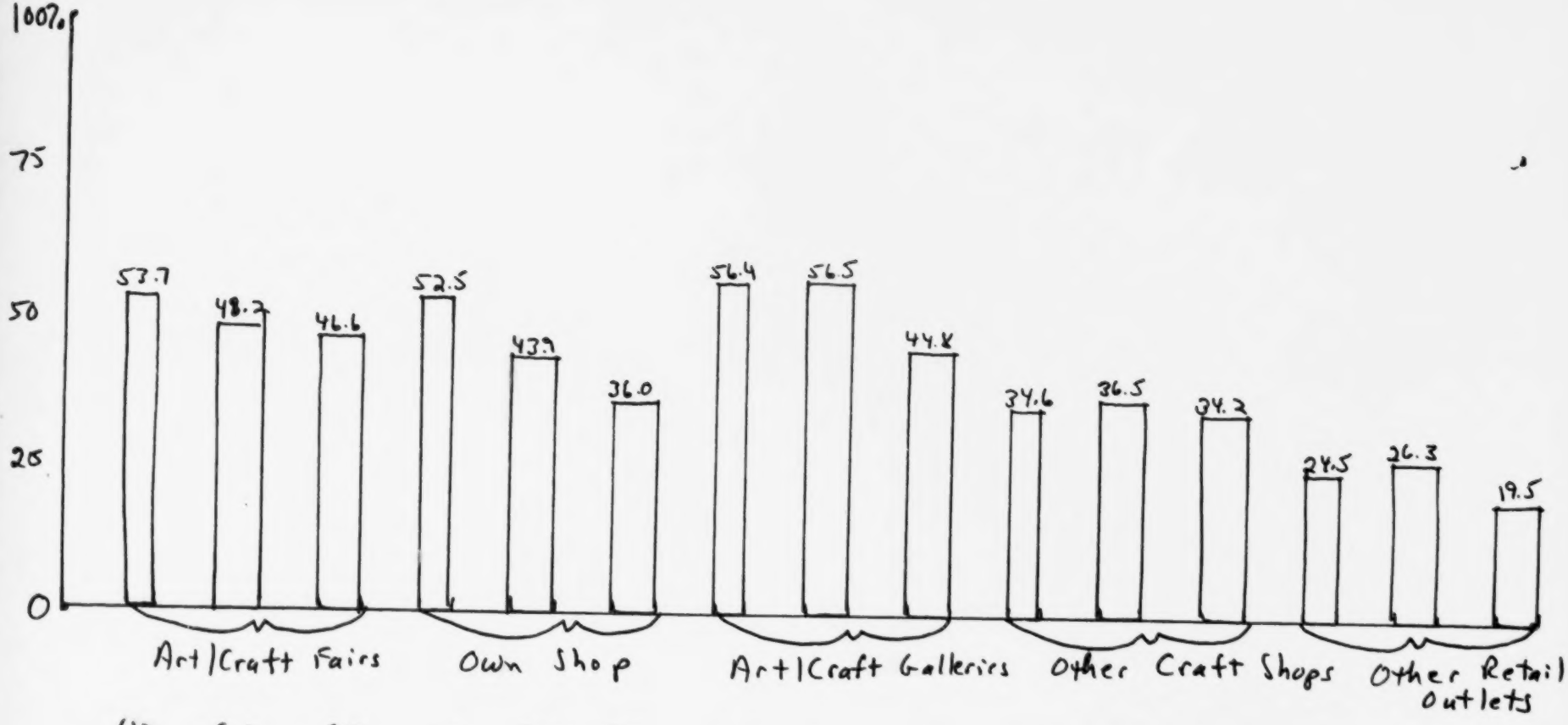
FIGURE IV.10 SALES AND EXHIBIT OUTLETS MOST-FREQUENTLY USED



(1) — (256)
(2) — (439)
(3) — (430)

Source: Cerf et al.; Table IV.16.

FIGURE IV. 11 BEST SALES OUTLETS FOR CRAFTS



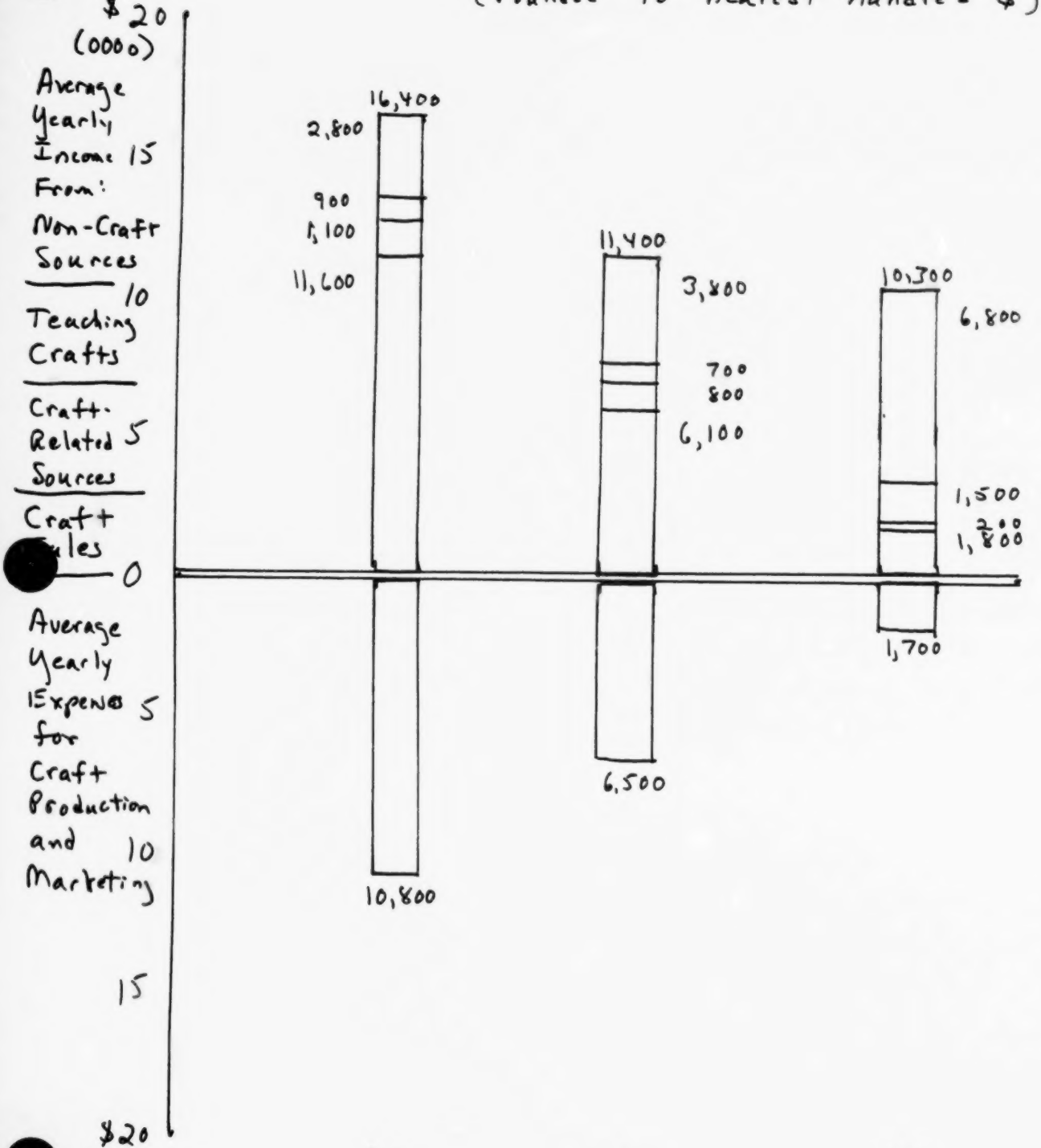
(1) — (255)

(2) — (437)

(3) — (424)

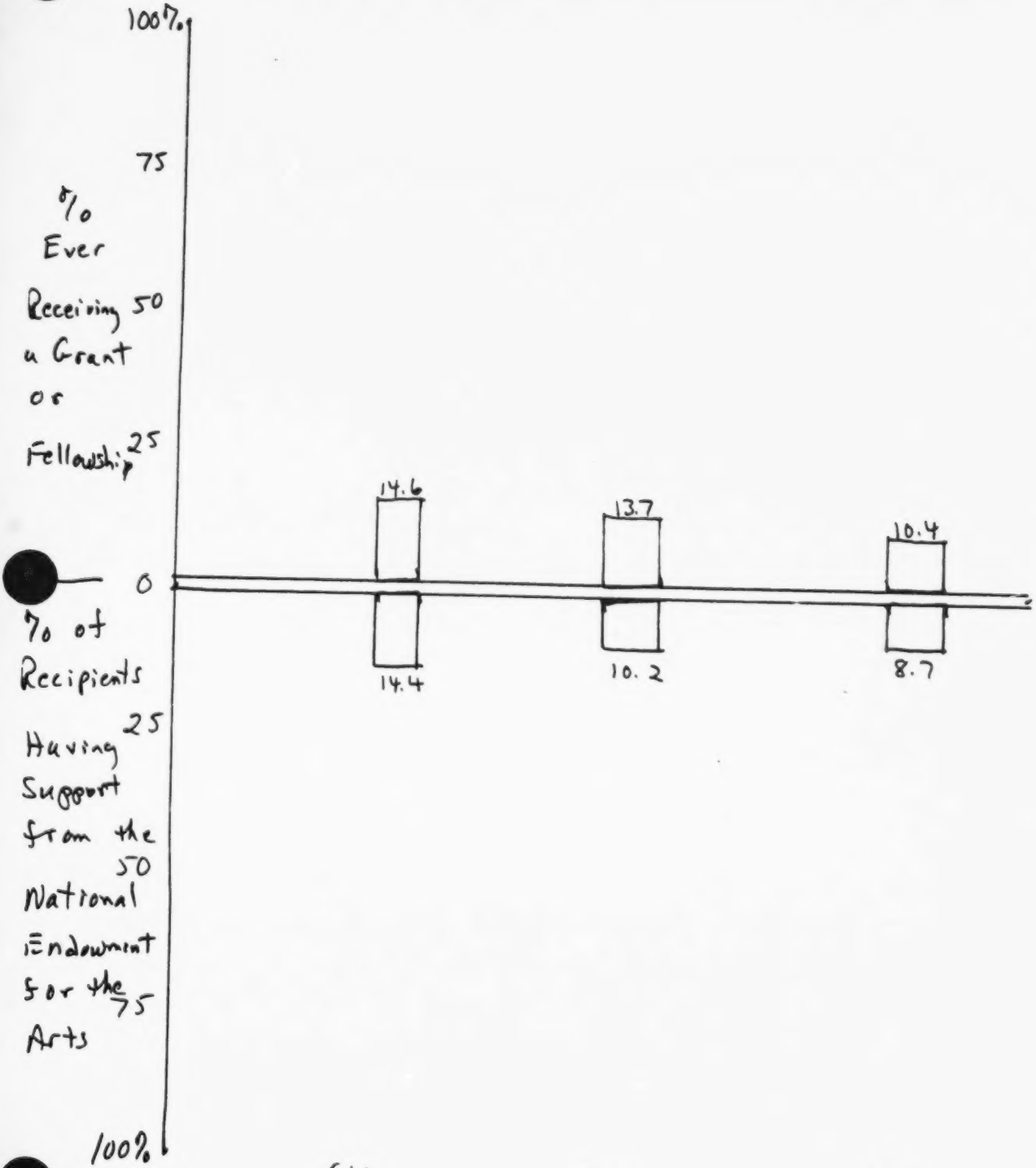
Source: Cerf et al.: Table IV.19.

FIGURE IV. 12 PERSONAL INCOME BALANCE SHEET (1980)
(rounded to nearest hundred $)



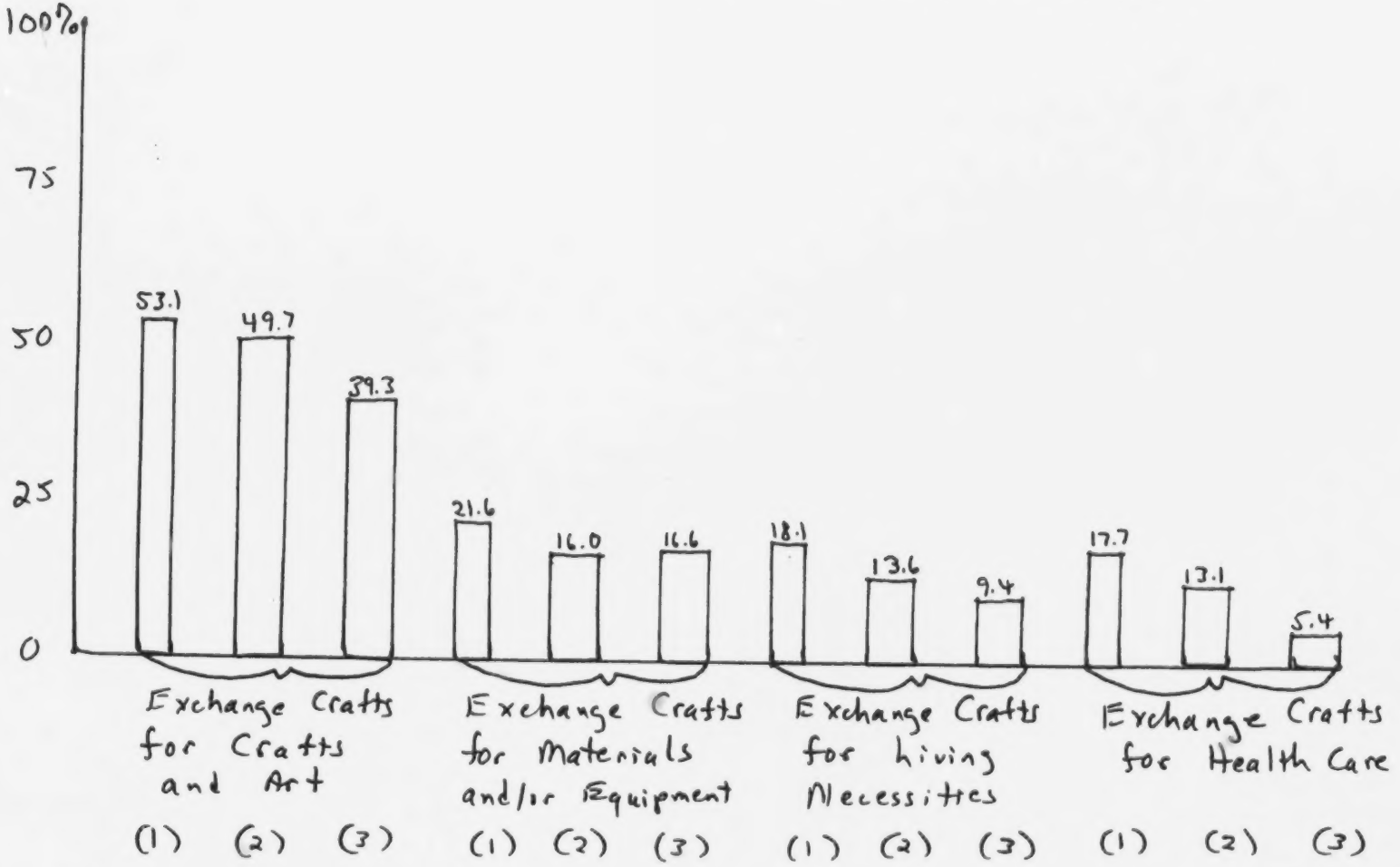
Source: Cerf et al.: Table IV. 21.

FIGURE IV. 13 RECEIPT OF GRANTS OR FELLOWSHIPS



Source: Cerf et al.: Table IV.20.

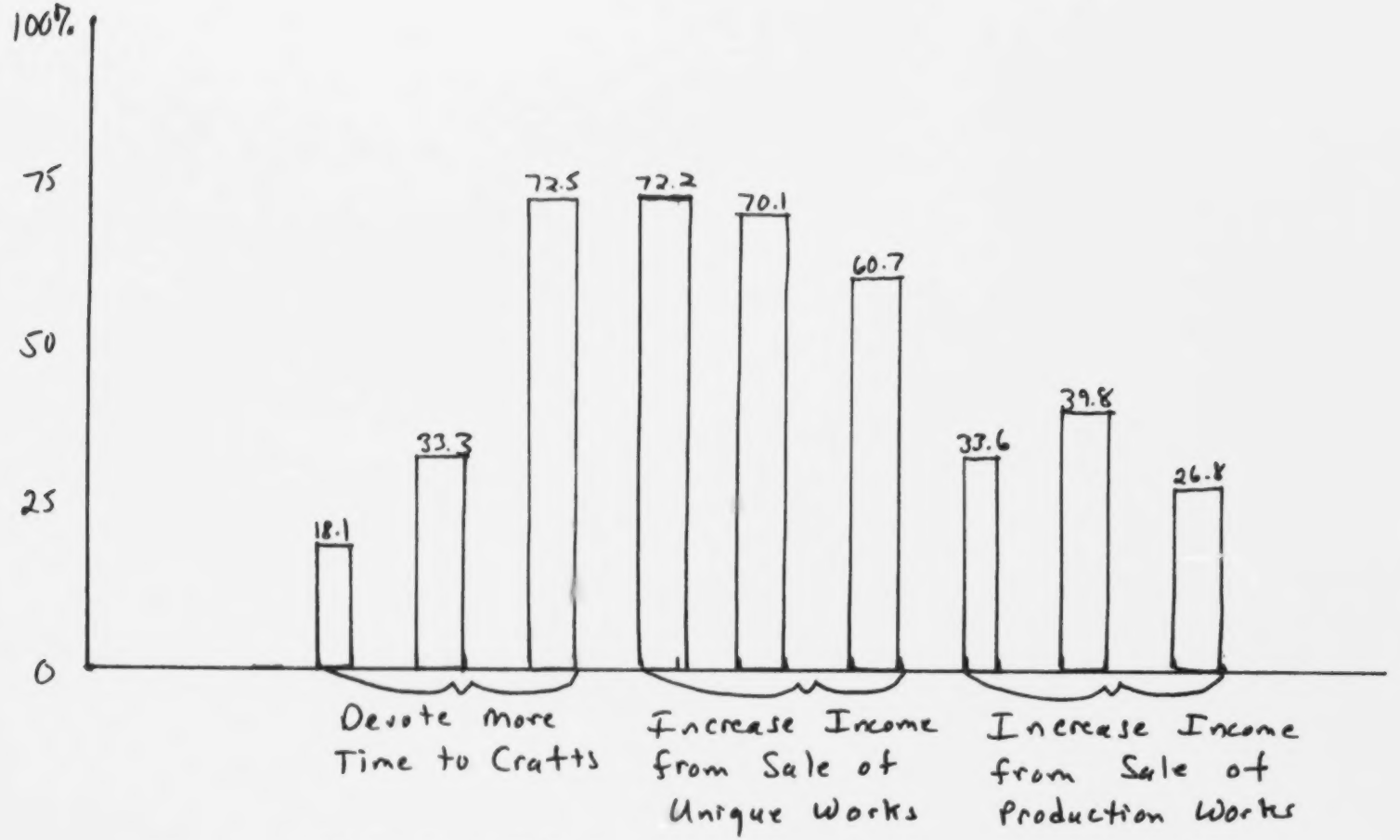
FIGURE IV. 14 EXCHANGES OF CRAFTS FOR OTHER GOODS



(1) — (254)
(2) — (433)
(3) — (428)

Source: Cert et al.: Table IV. 20.

FIGURE III. 15 FIVE-YEAR GOALS (SELECTED)



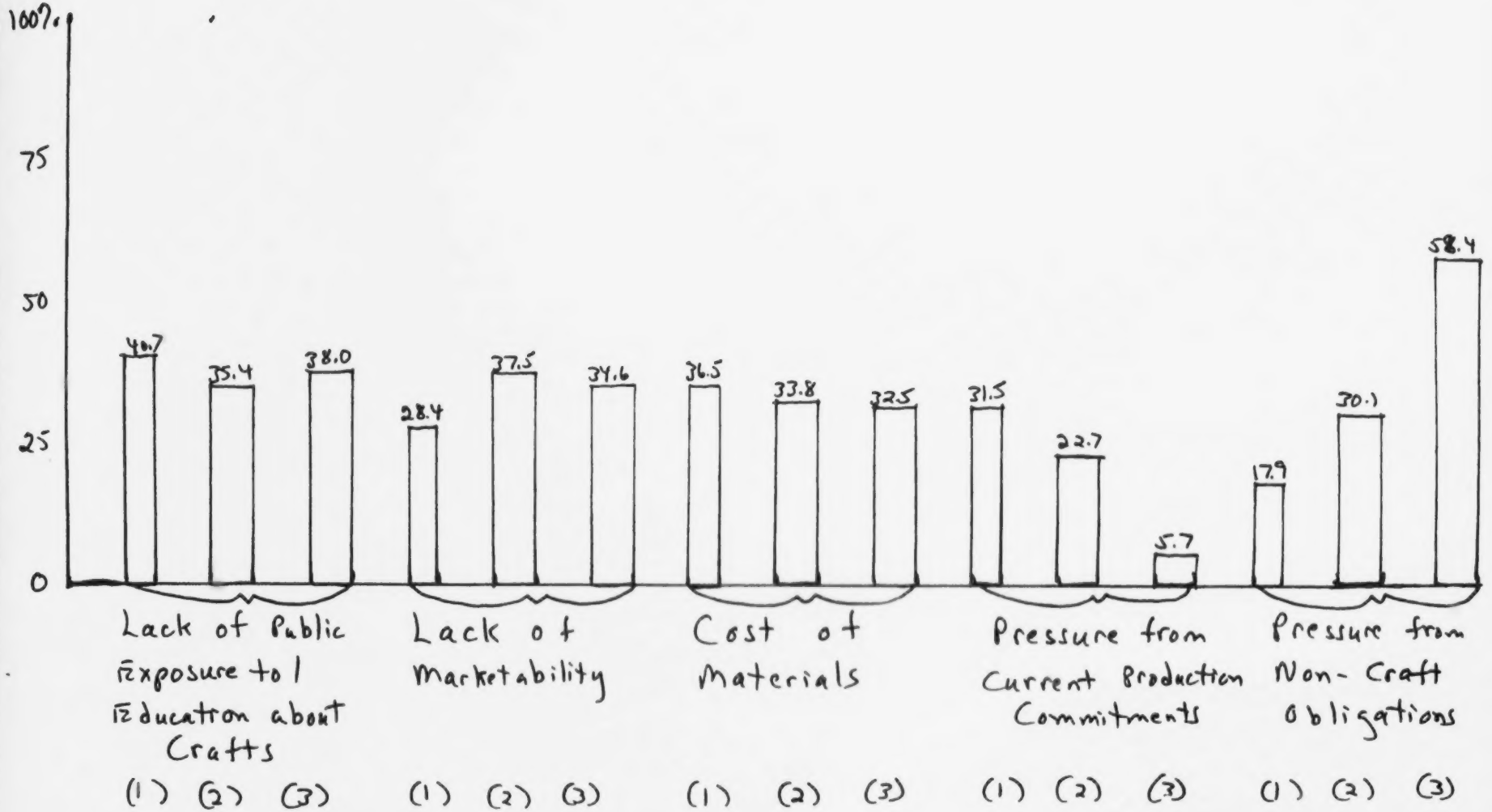
(1) — (255)

(2) — (437)

(3) — (431)

Source: Cerf et al.: Table IV.13.

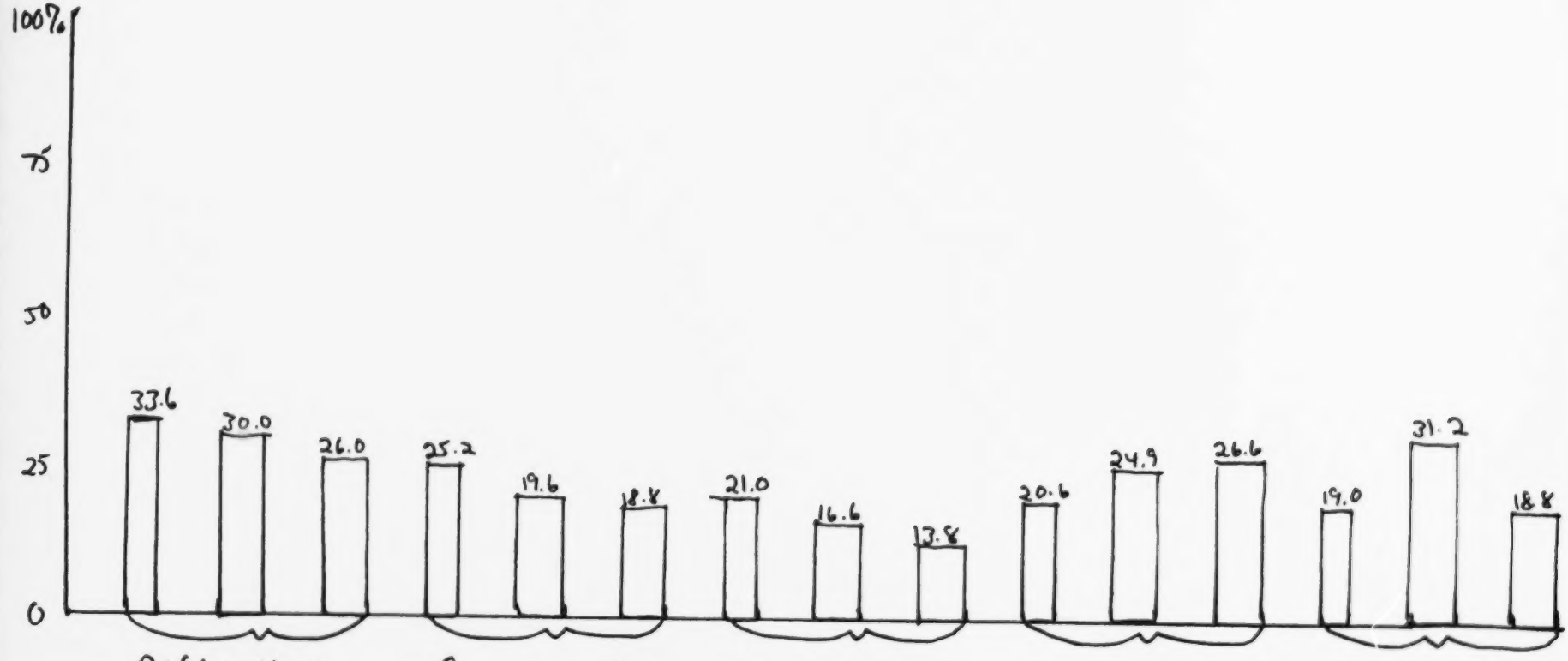
FIGURE IV. 16 SELECTED BARRIERS TO FURTHER SATISFACTION FROM CRAFT WORK



(1) — (255)
(2) — (437)
(3) — (430)

Source: Cerf et al.: Table IV. 13.

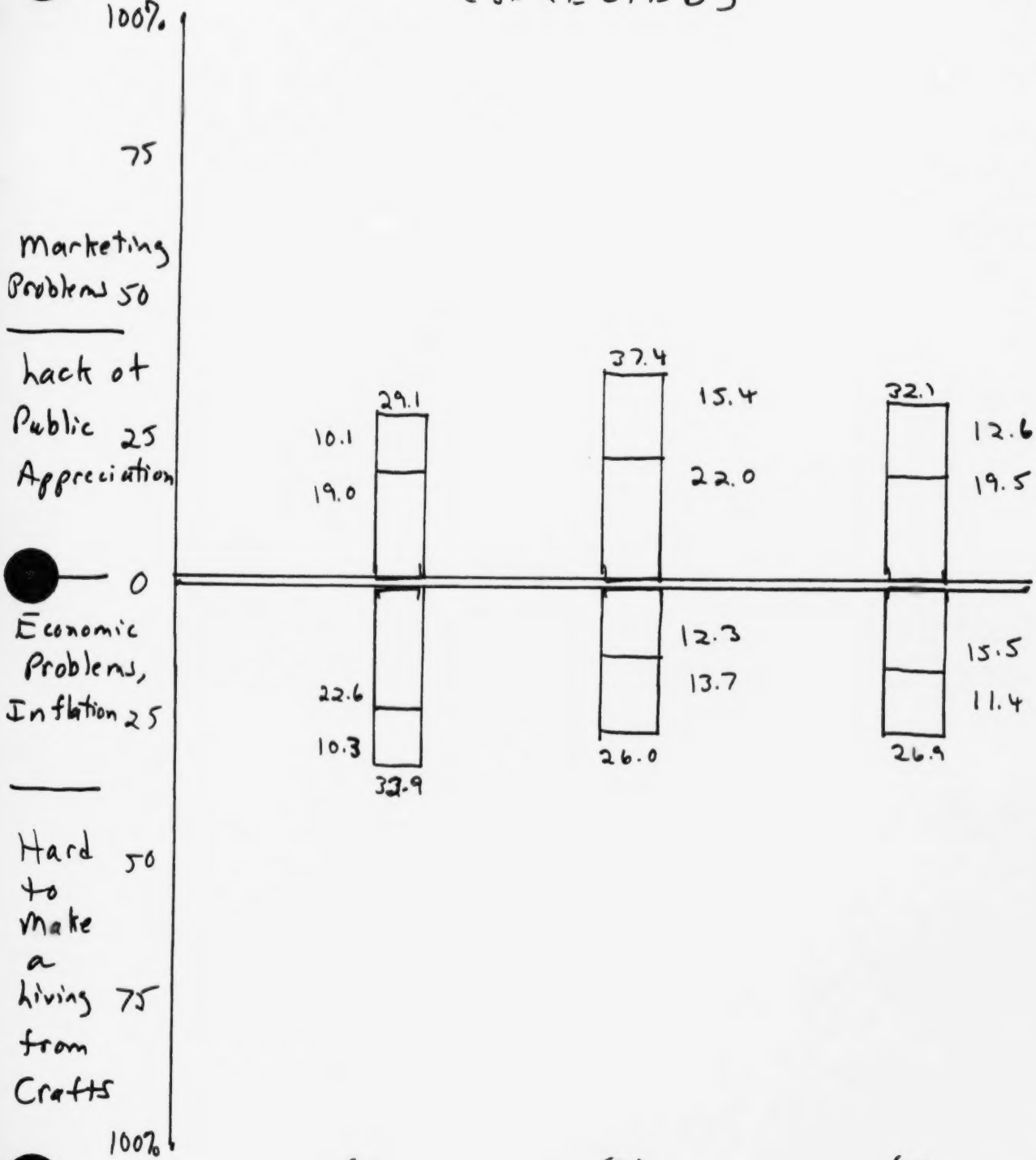
FIGURE IV.17 MAIN PROBLEMS IN SELLING CRAFTS



(1) — (246)
(2) — (425)
(3) — (416)

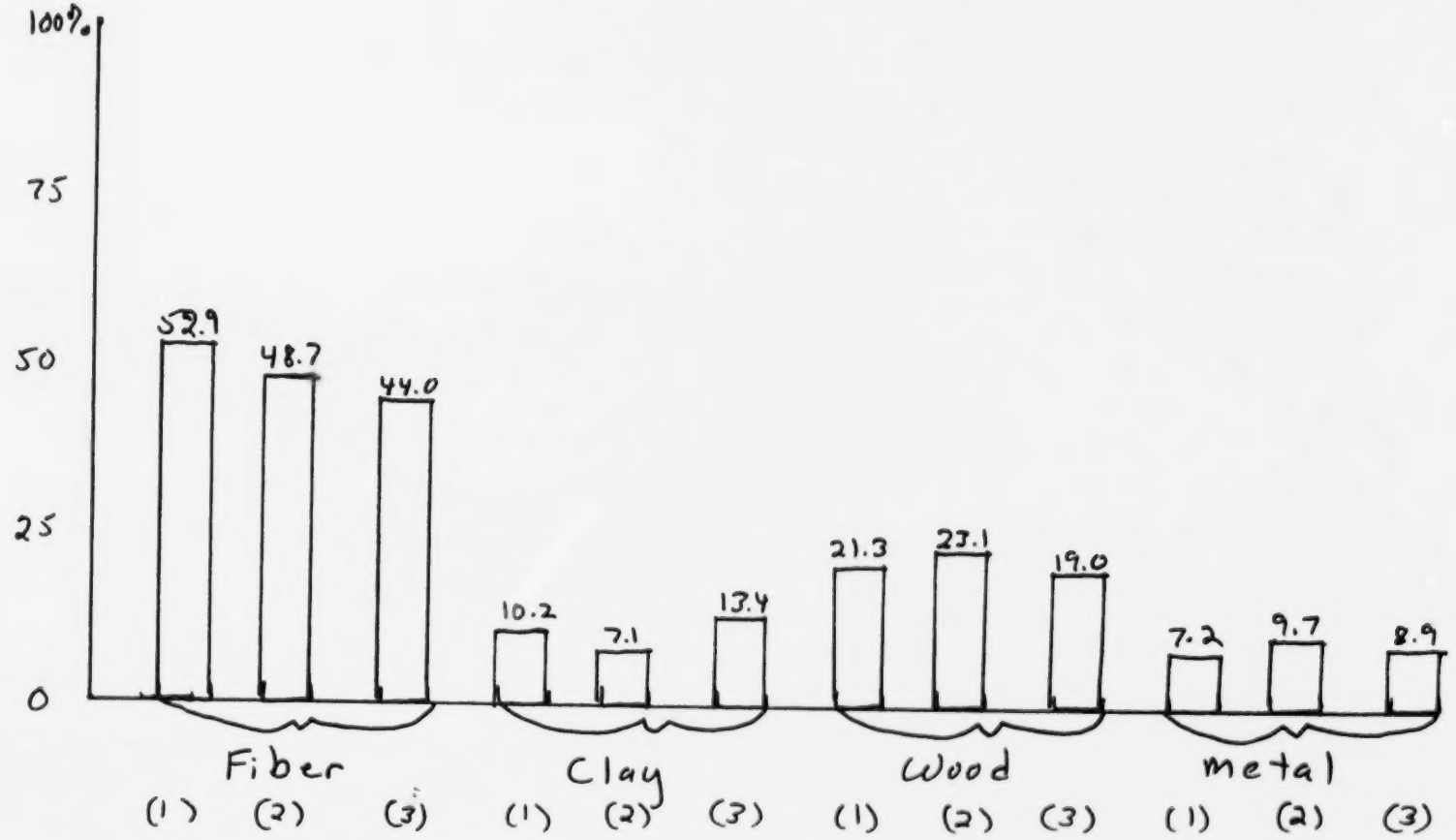
Source: Cerf et al.: Table IV.19.

FIGURE IV. 18 MOST IMPORTANT PROBLEMS FACING CRAFT-ARTISTS TODAY (SELECTED)



Source: Cerf et al.: Table IV. 14.

FIGURE V.1 PRIMARY MEDIA OF LEISURE MEMBER CRAFT-ARTISTS



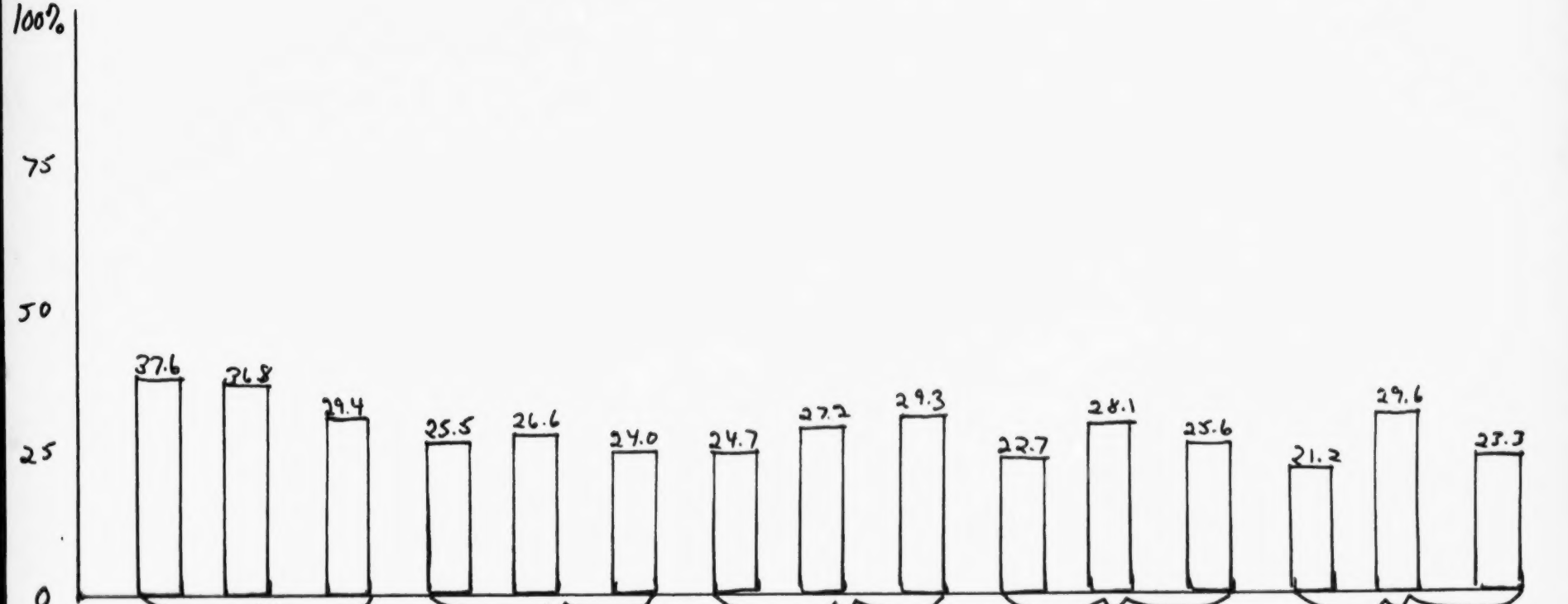
(1) -- Regularly Involved 10 or more Hours Per Week (29%)

(2) -- Regularly Involved less than 10 Hours Per Week (36%)

(3) -- Occasionally Involved in Crafts (27%)

Source: Cerf et al.: Table IV.1.

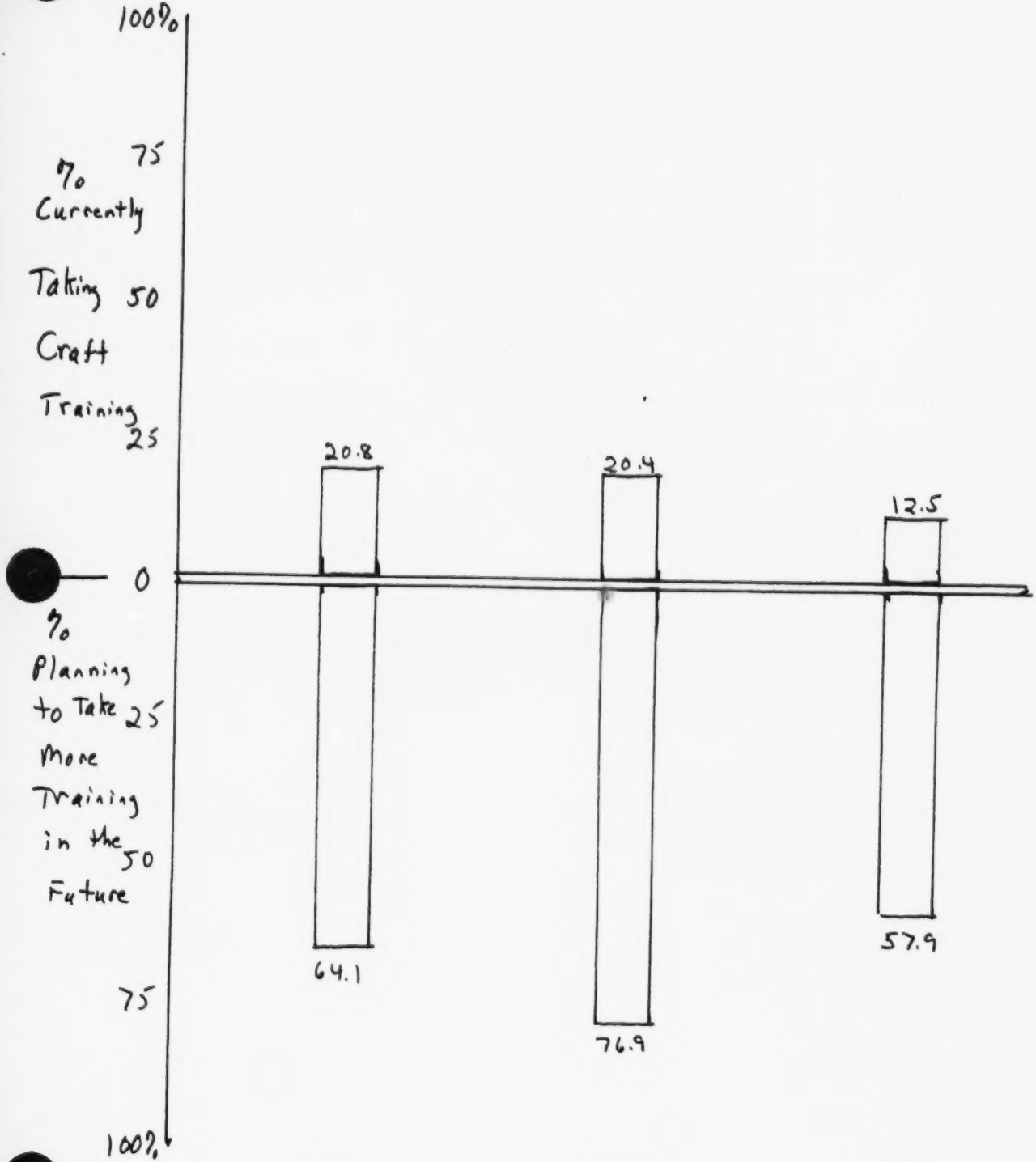
FIGURE IV.2 PREDOMINANT TYPES OF TRAINING RECEIVED BY LEISURE MEMBER CRAFT-ARTISTS



(1) — (307)
(2) — (371)
(3) — (298)

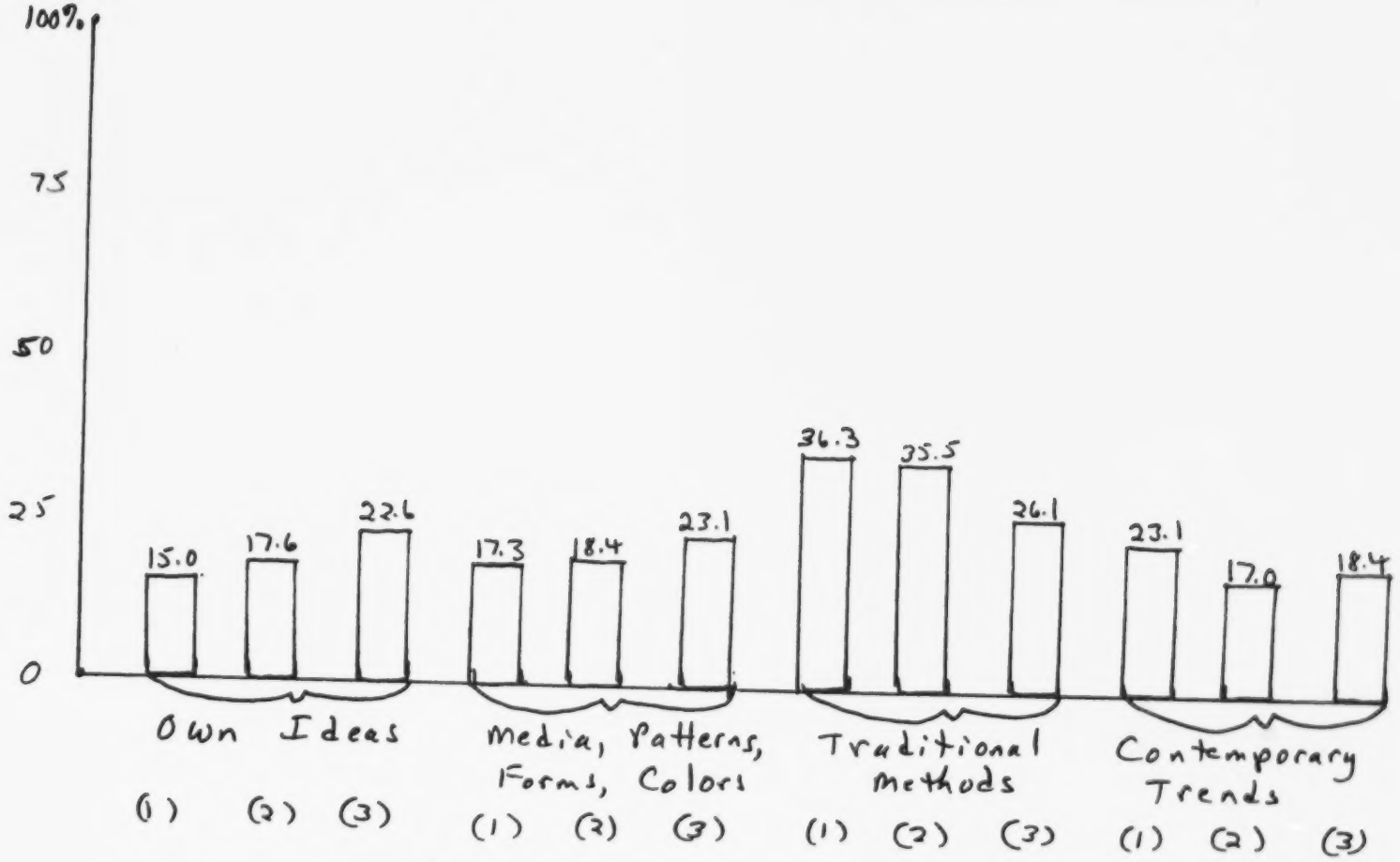
Source: Cerf et al.: Table IV.4.

FIGURE V.3 CURRENT AND PLANNED TRAINING IN CRAFTS



Source: Cerf et al.: Tables IV.5, IV.6.

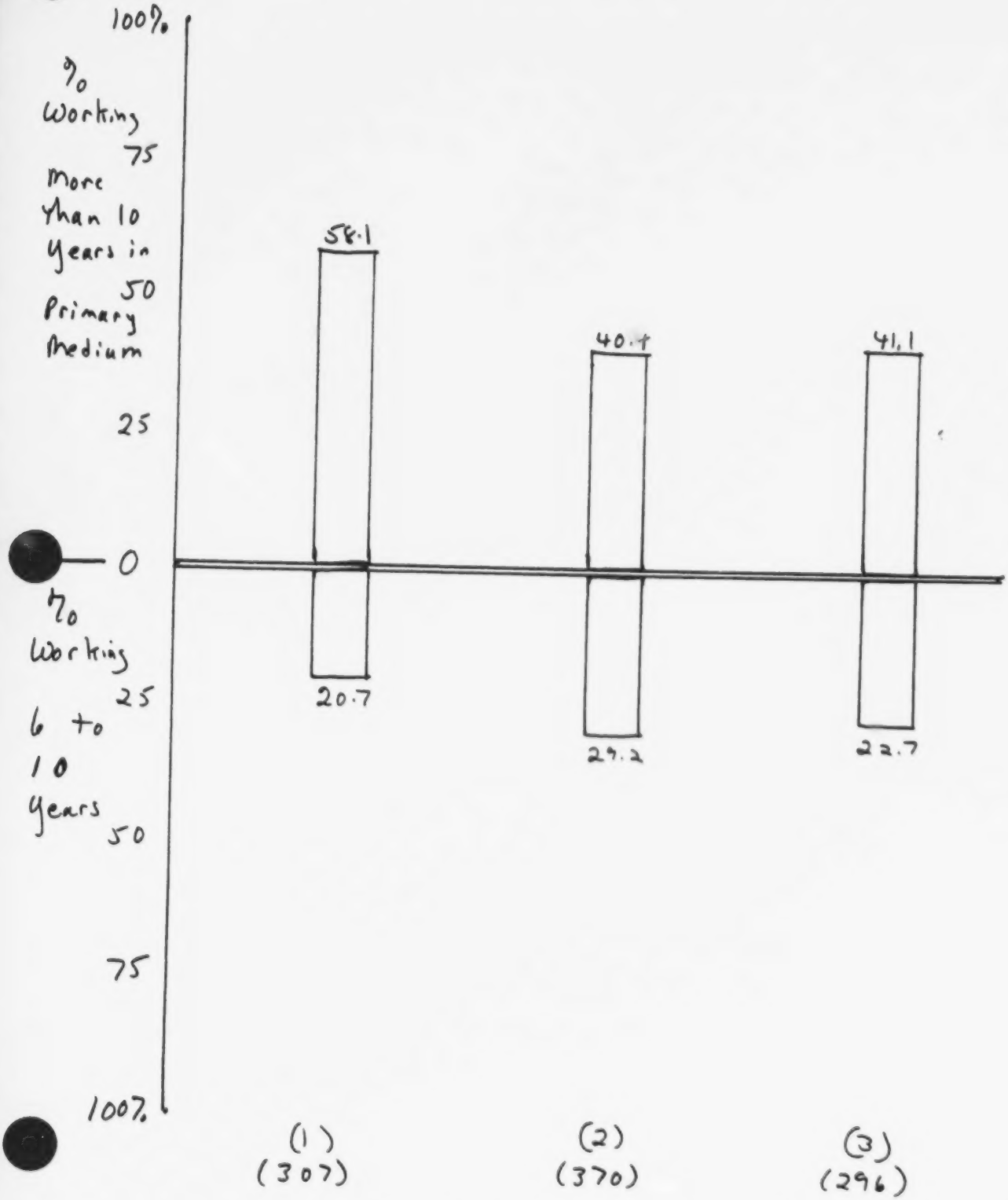
FIGURE V. 4 PRIMARY INFLUENCES ON CRAFT-ARTISTS' WORK



(1) — (249)
(2) — (287)
(3) — (220)

Source: Cerf et al.: Table IV. 2.

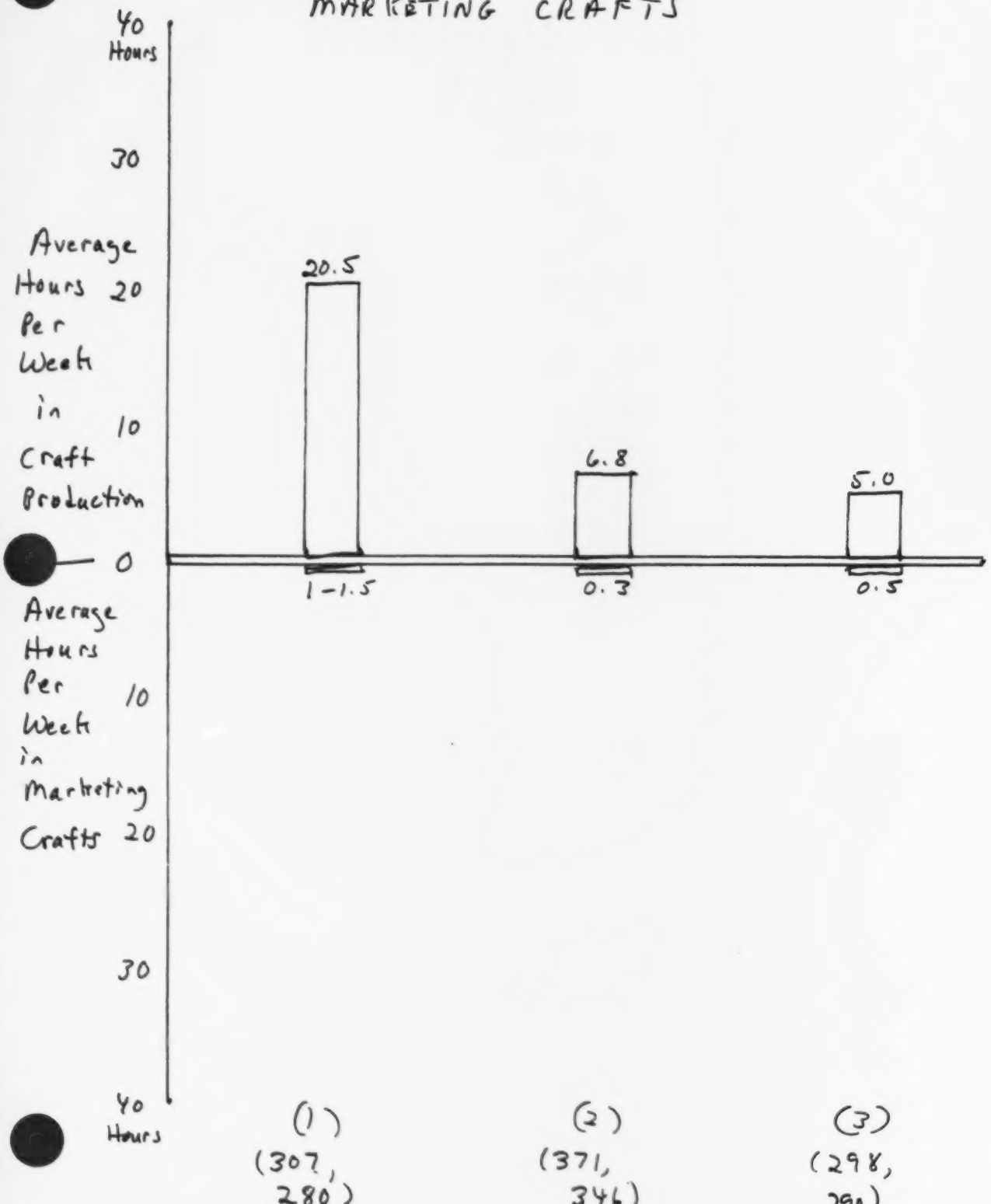
FIGURE V.5 YEARS WORKING IN PRIMARY MEDIUM



Note: % Working less than 6 Years Not Shown.

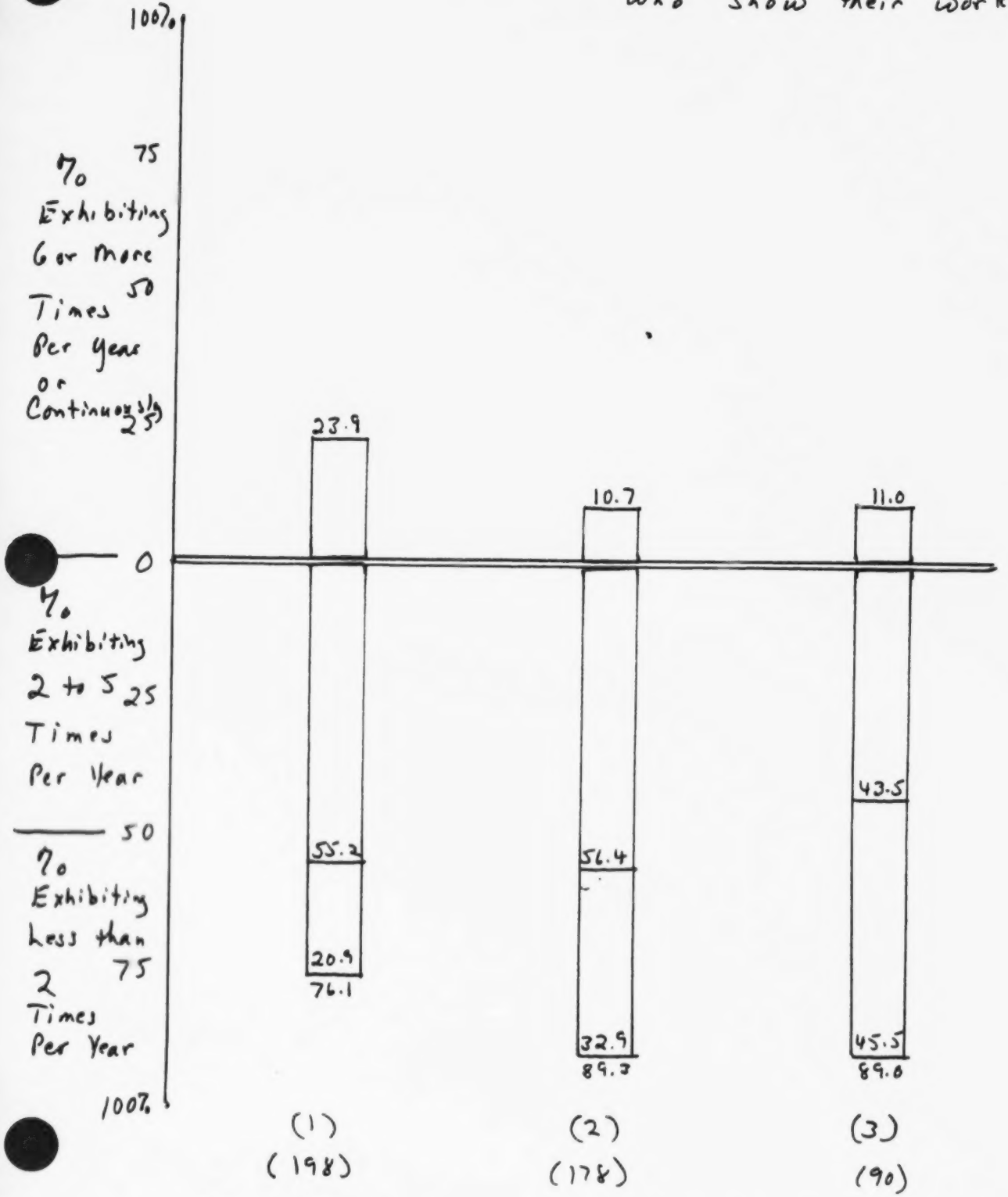
Source: Cerf et al.: Table IV.9.

FIGURE IV. 6 AVERAGE HOURS PER WEEK PRODUCING AND MARKETING CRAFTS



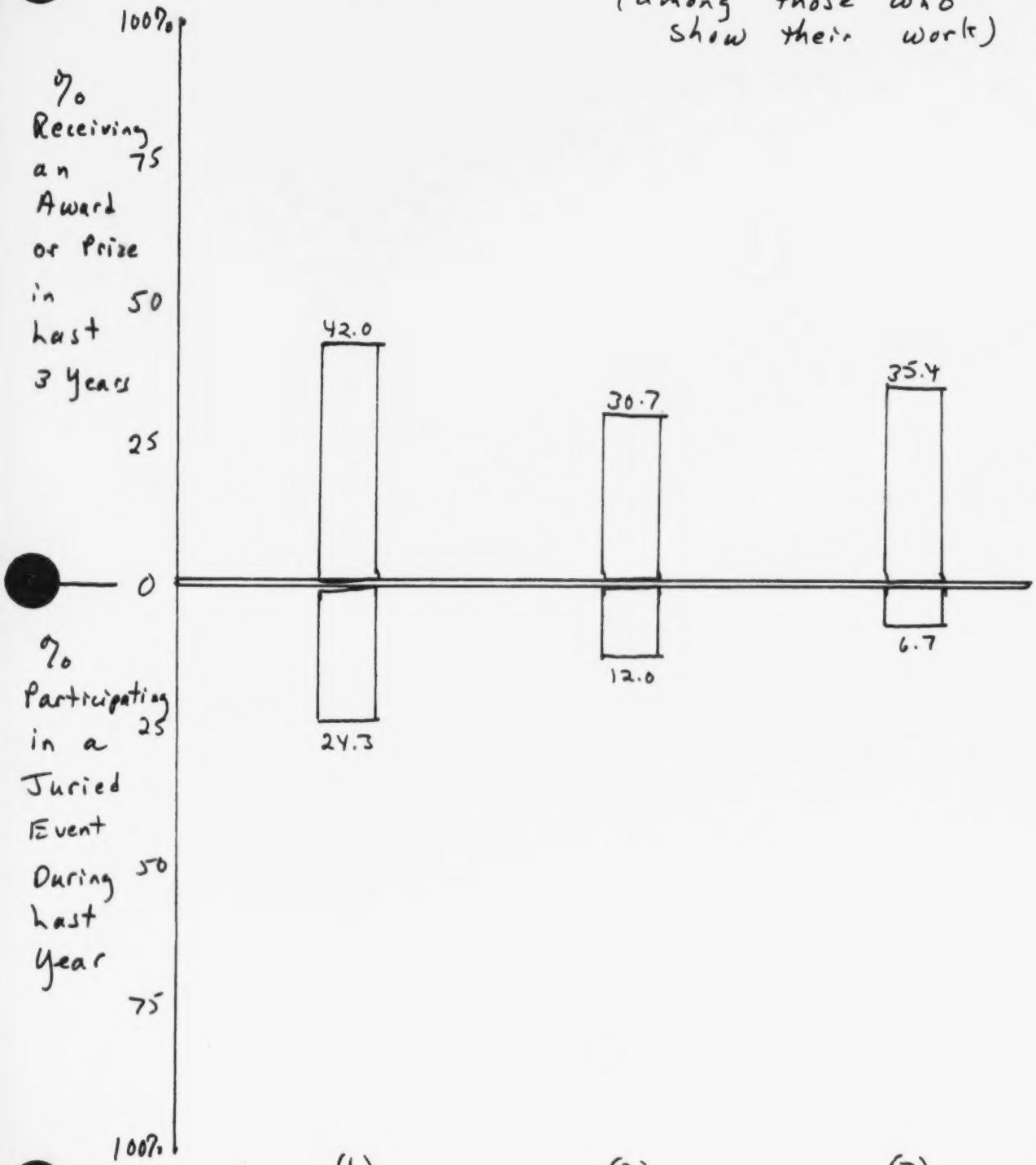
Source: Cerf et al.: Table IV.7.

FIGURE V.7 FREQUENCY OF EXHIBITING (of those who show their work)



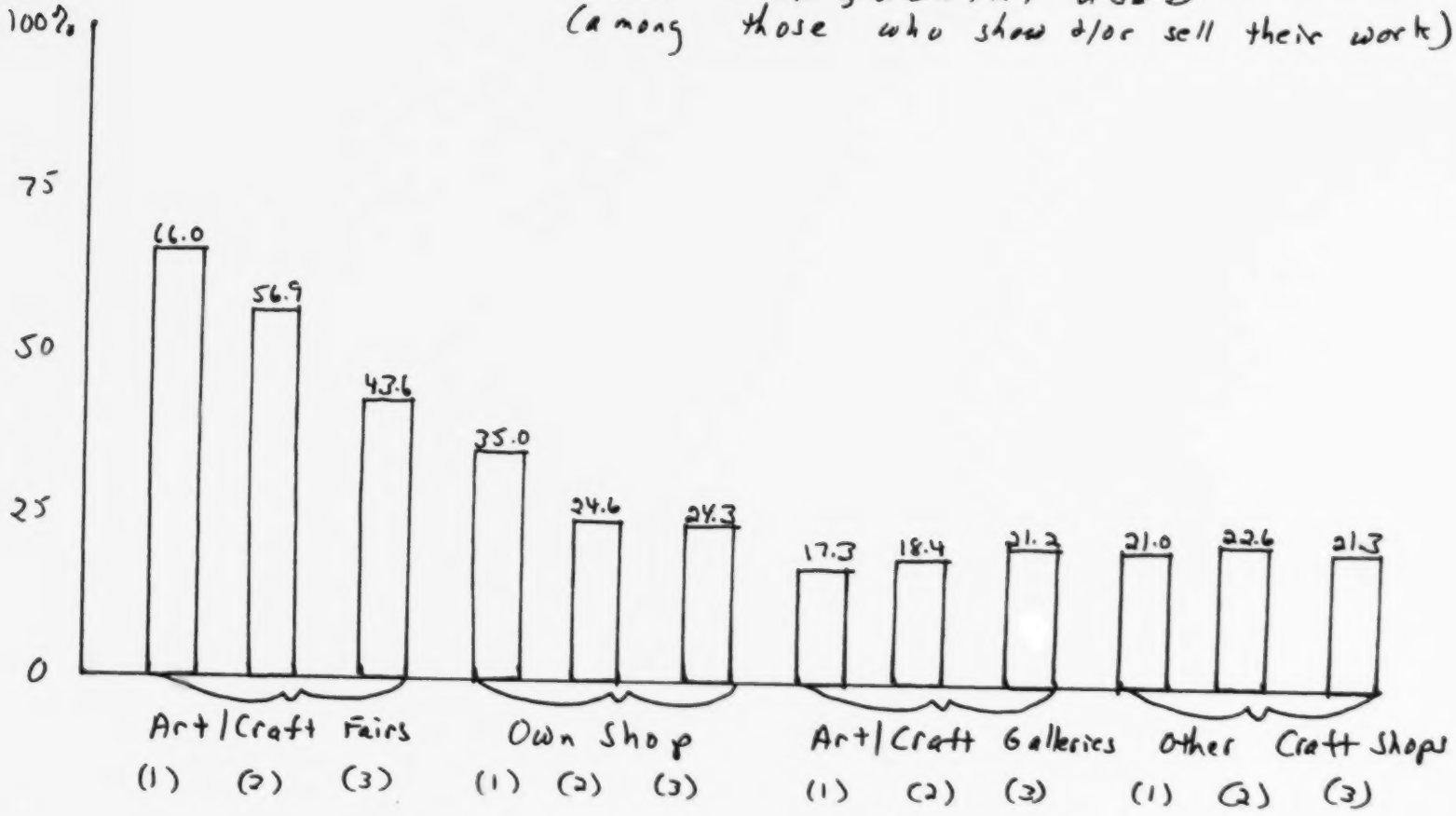
Source: Cerf et al.: Table IV.15.

FIGURE V.8 PRIZES AND JURIED EVENTS (among those who show their work)



Source: Cert et al.: Tables IV.15, IV.16.

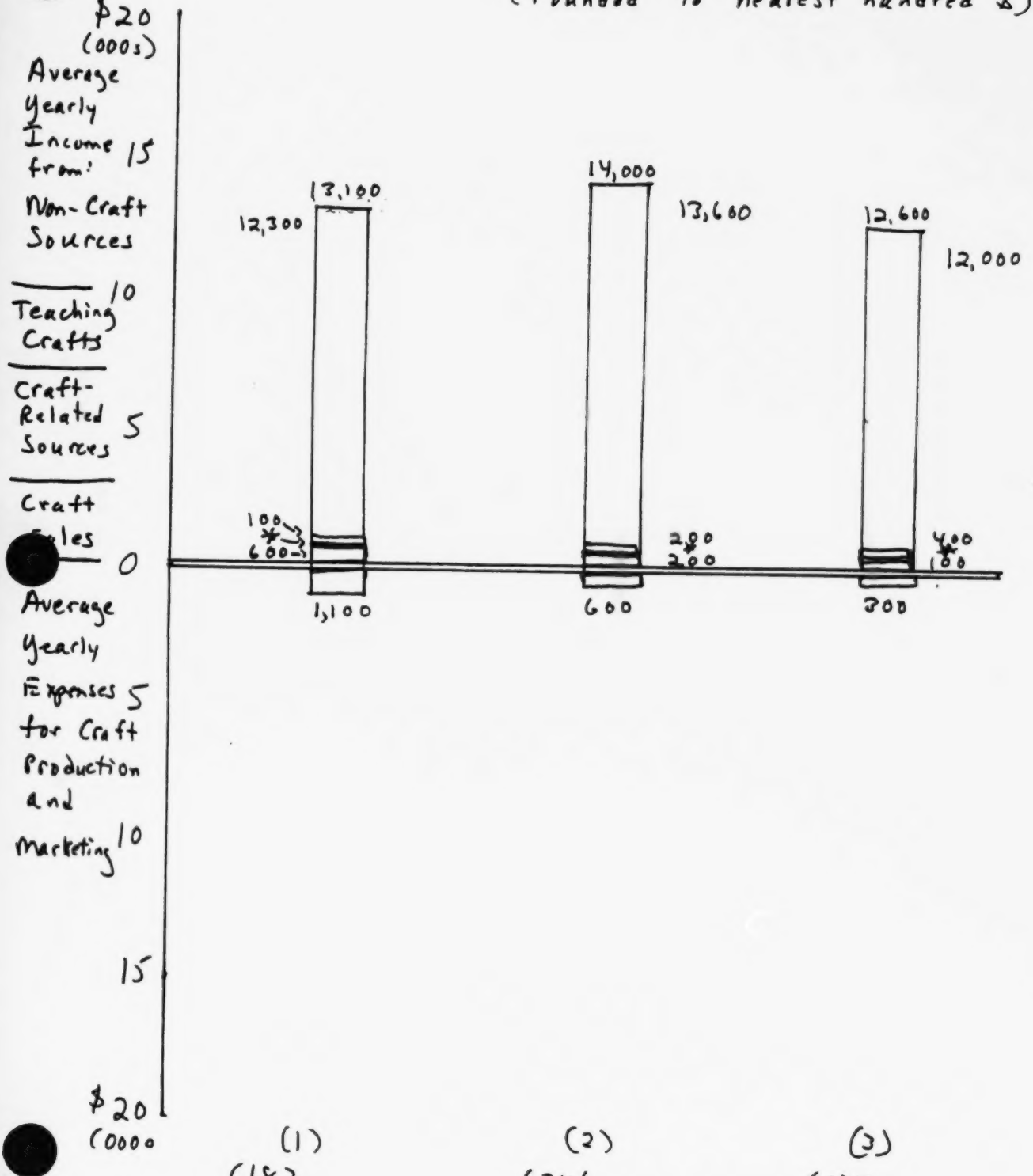
FIGURE IV. 9 SALES AND EXHIBIT OUTLETS MOST FREQUENTLY USED (among those who show &/or sell their work)



(1) — (238)
(2) — (238)
(3) — (158)

Source: Cert et al.: Table IV.16.

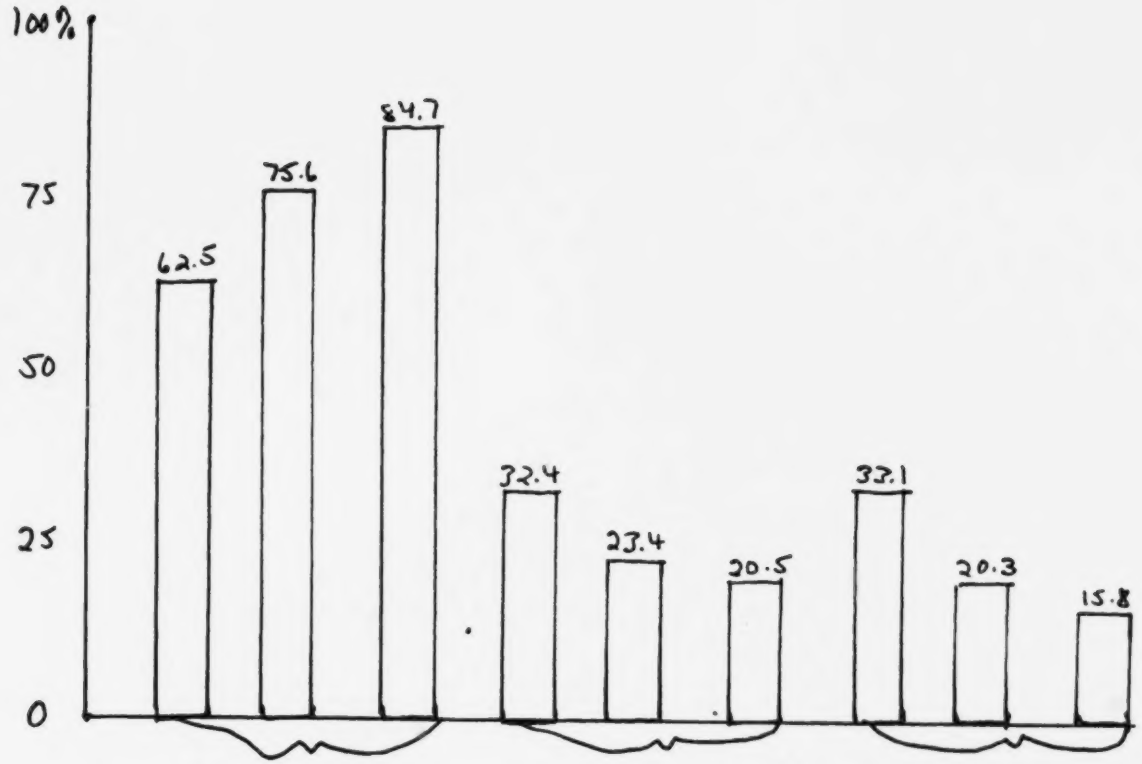
FIGURE V.10 PERSONAL INCOME BALANCE SHEET (1980)
(rounded to nearest hundred $)



* less than $100.

Source: Cerf et al.: Table V.21.

FIGURE V. 11 FIVE-YEAR GOALS (SELECTED)



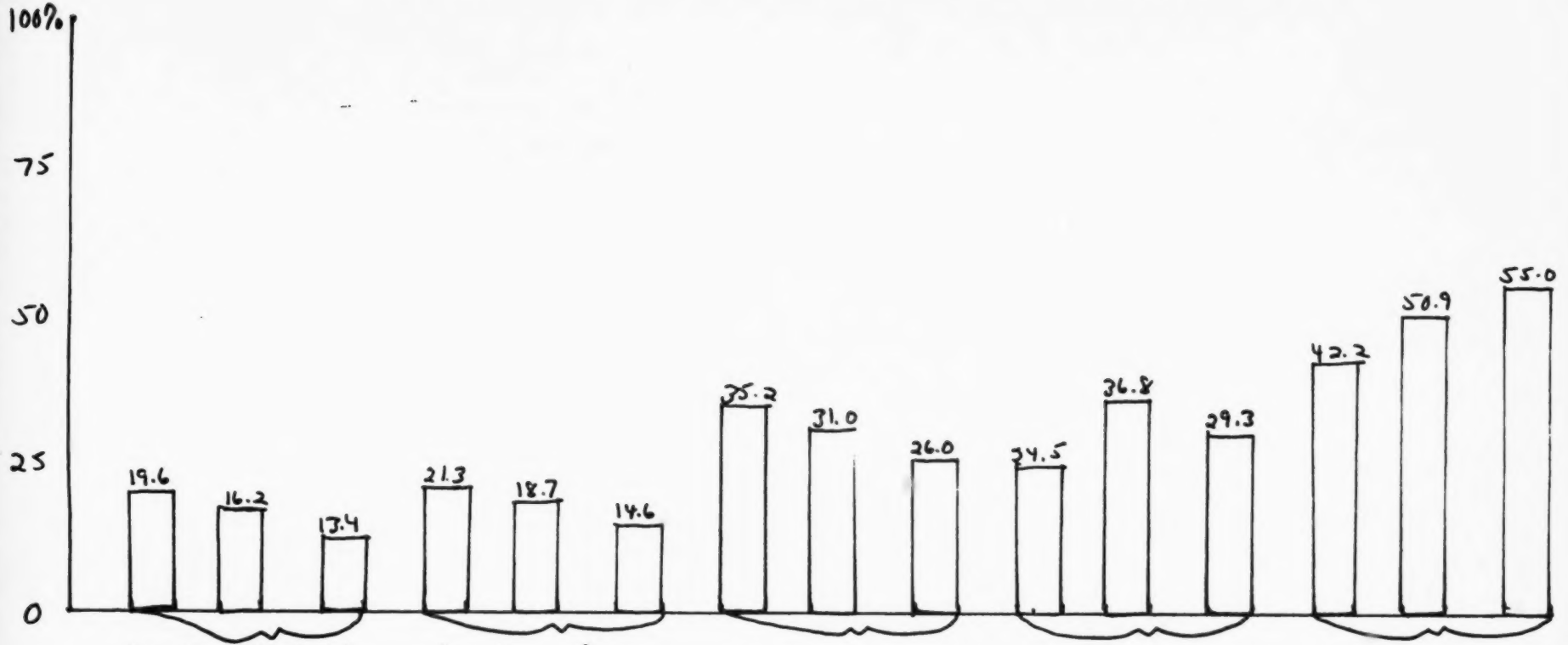
(1) — (306)

(2) — (370)

(3) — (297)

Source: Cerf et al.: Table IV.13.

FIGURE V. 12 SELECTED BARRIERS TO FURTHER SATISFACTION FROM CRAFT WORK



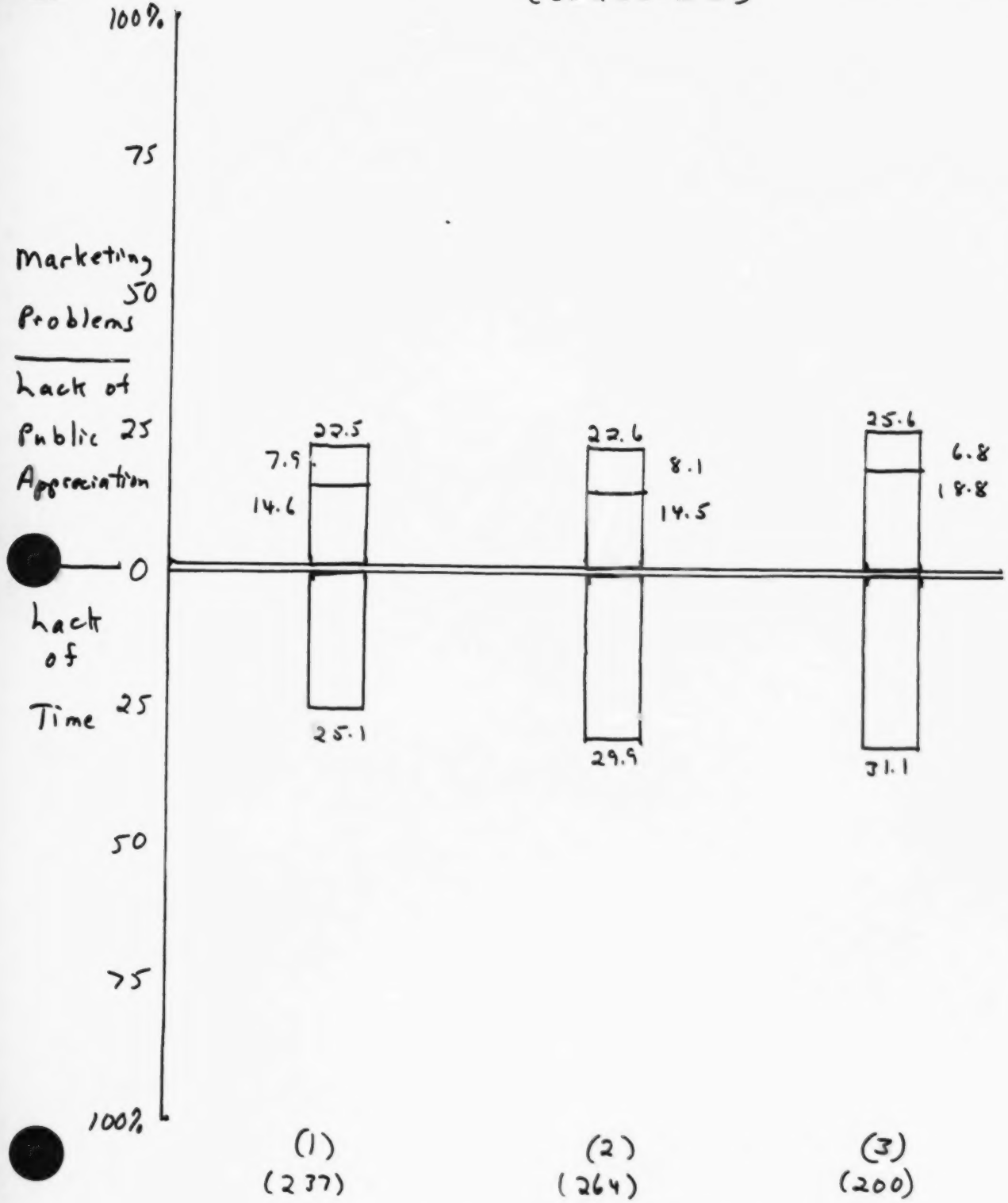
(1) — (305)

(2) — (368)

(3) — (295)

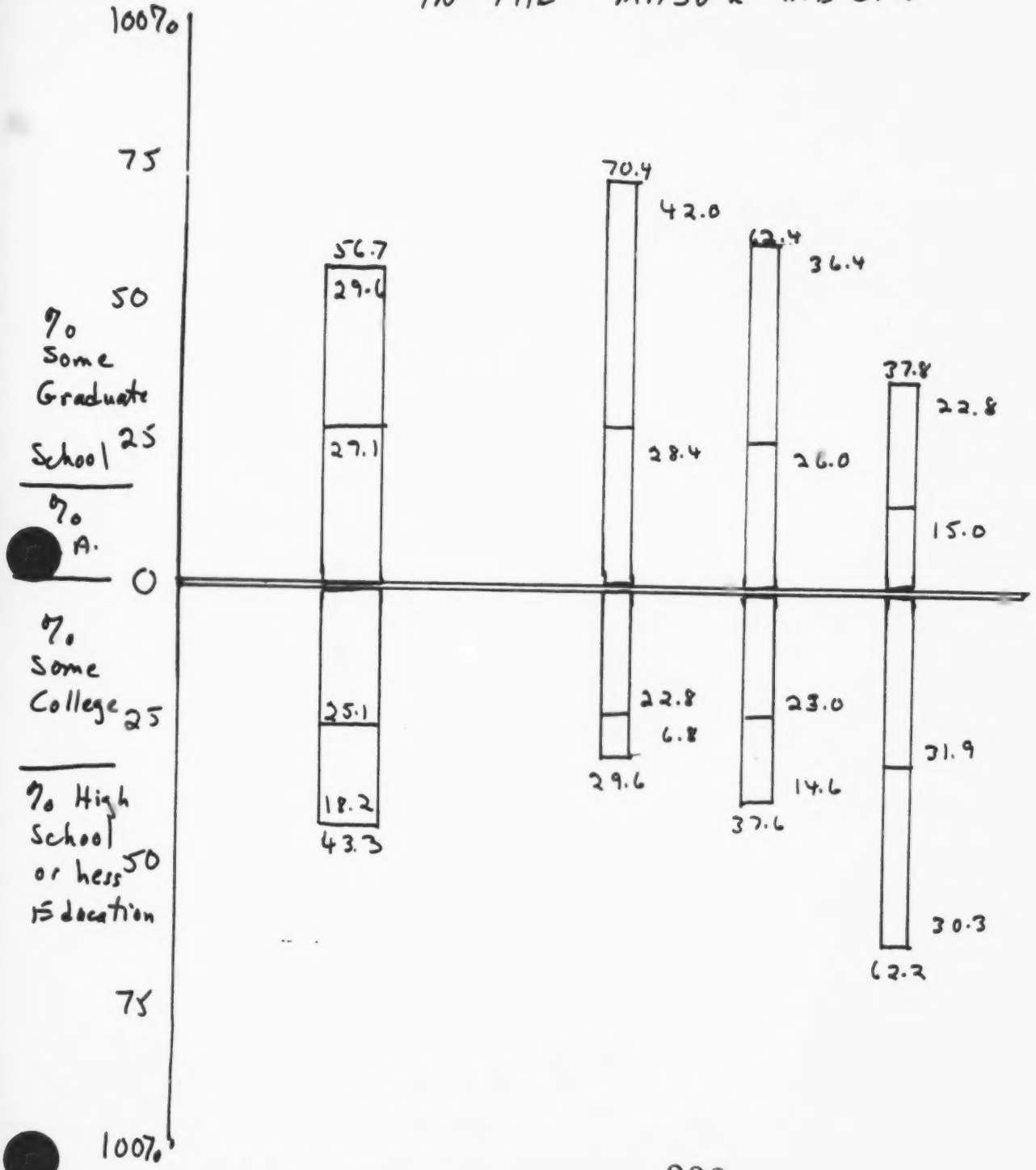
Source: Cerf et al.: Table IV.13.

FIGURE V. 13 MOST IMPORTANT PROBLEMS FACING CRAFT-ARTISTS TODAY (SELECTED)



Source: Cert et al.: Table V.14.

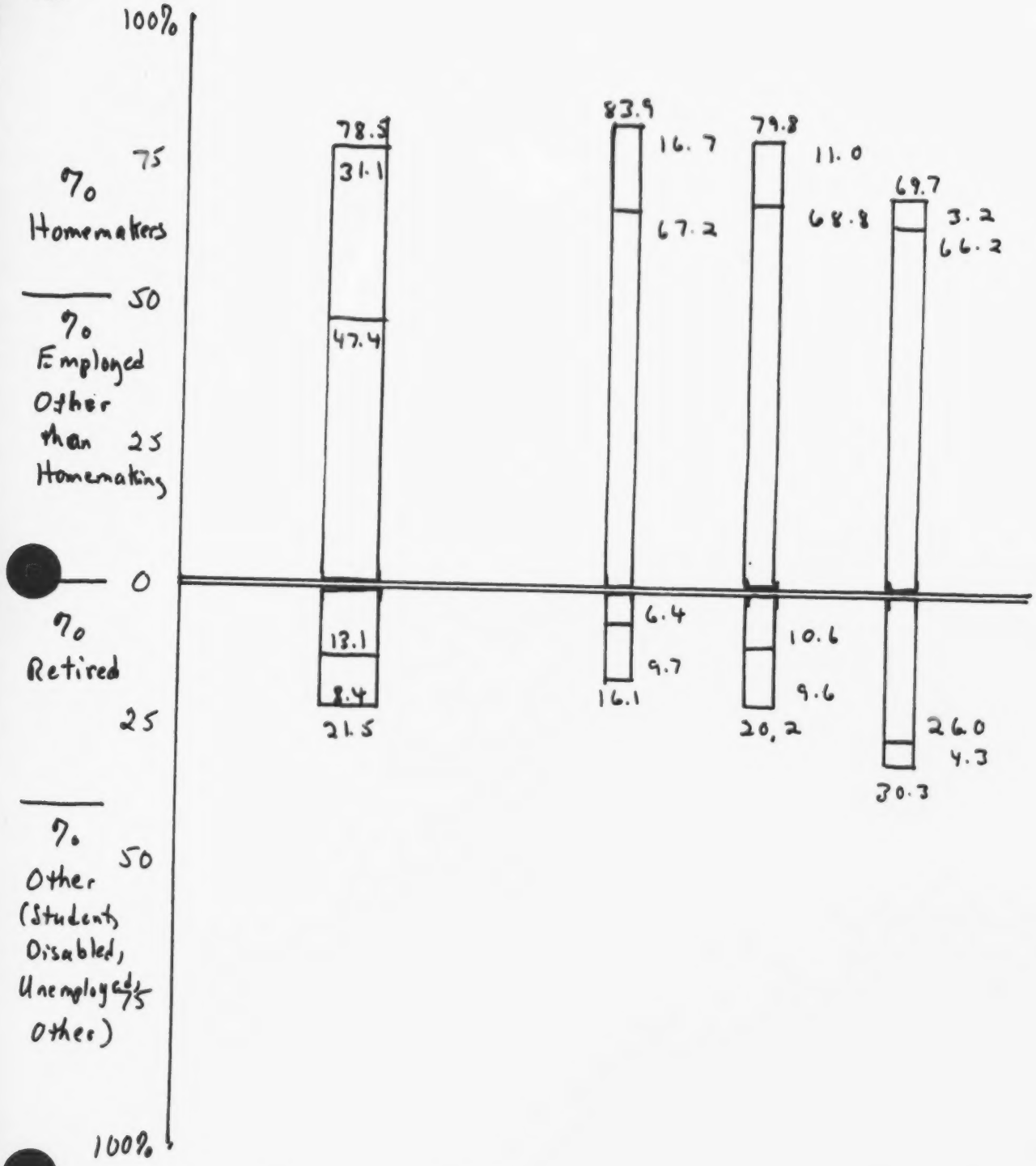
FIGURE VI.1 EDUCATIONAL ATTAINMENT OF MEMBER CRAFT-ARTISTS WORKING IN THE MAJOR MEDIA



Fiber (964) Clay (435) Metal (422) Wood (362)

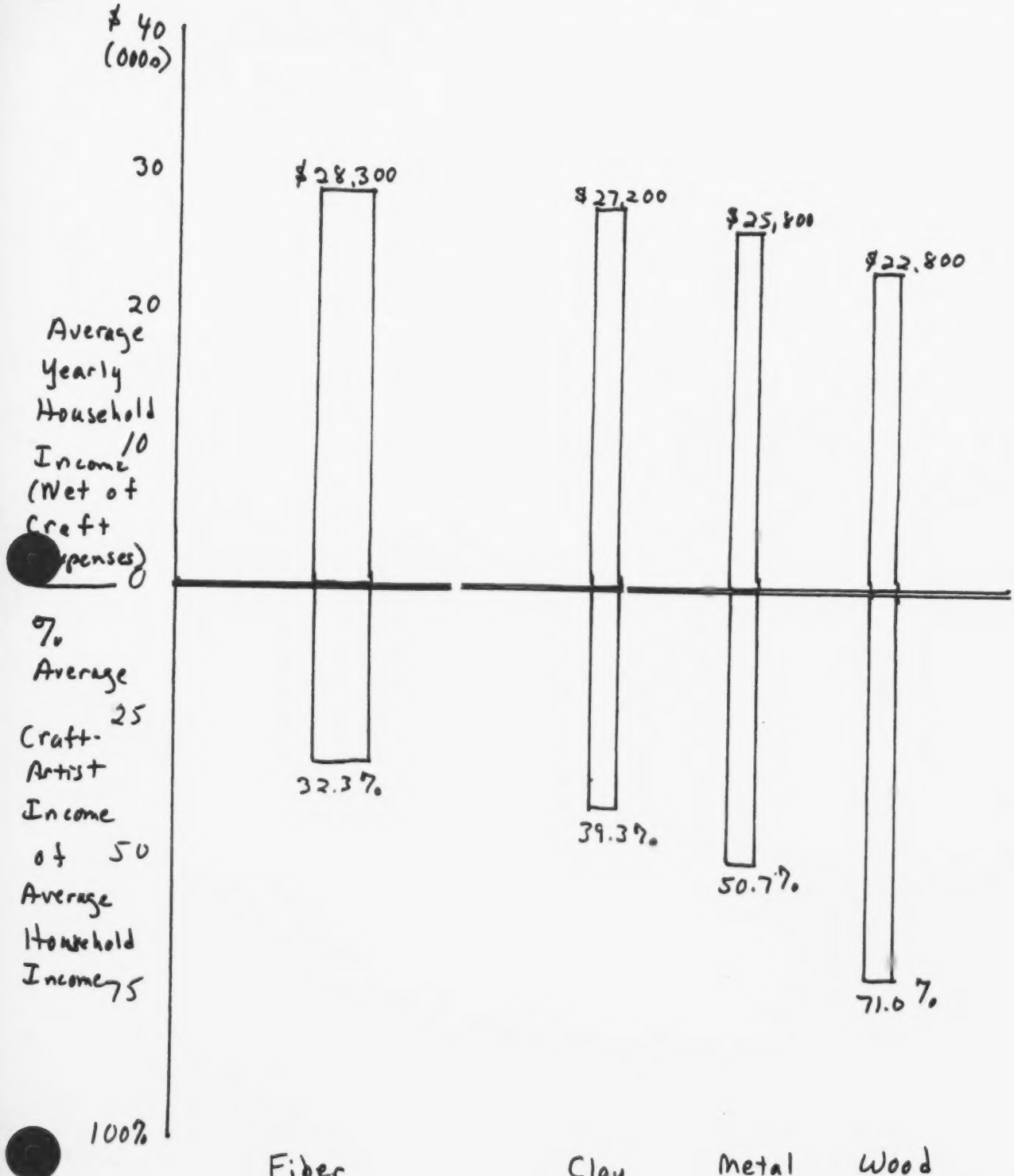
Source: Cert et al.: Table III.2.

FIGURE VI.2 EMPLOYMENT STATUS



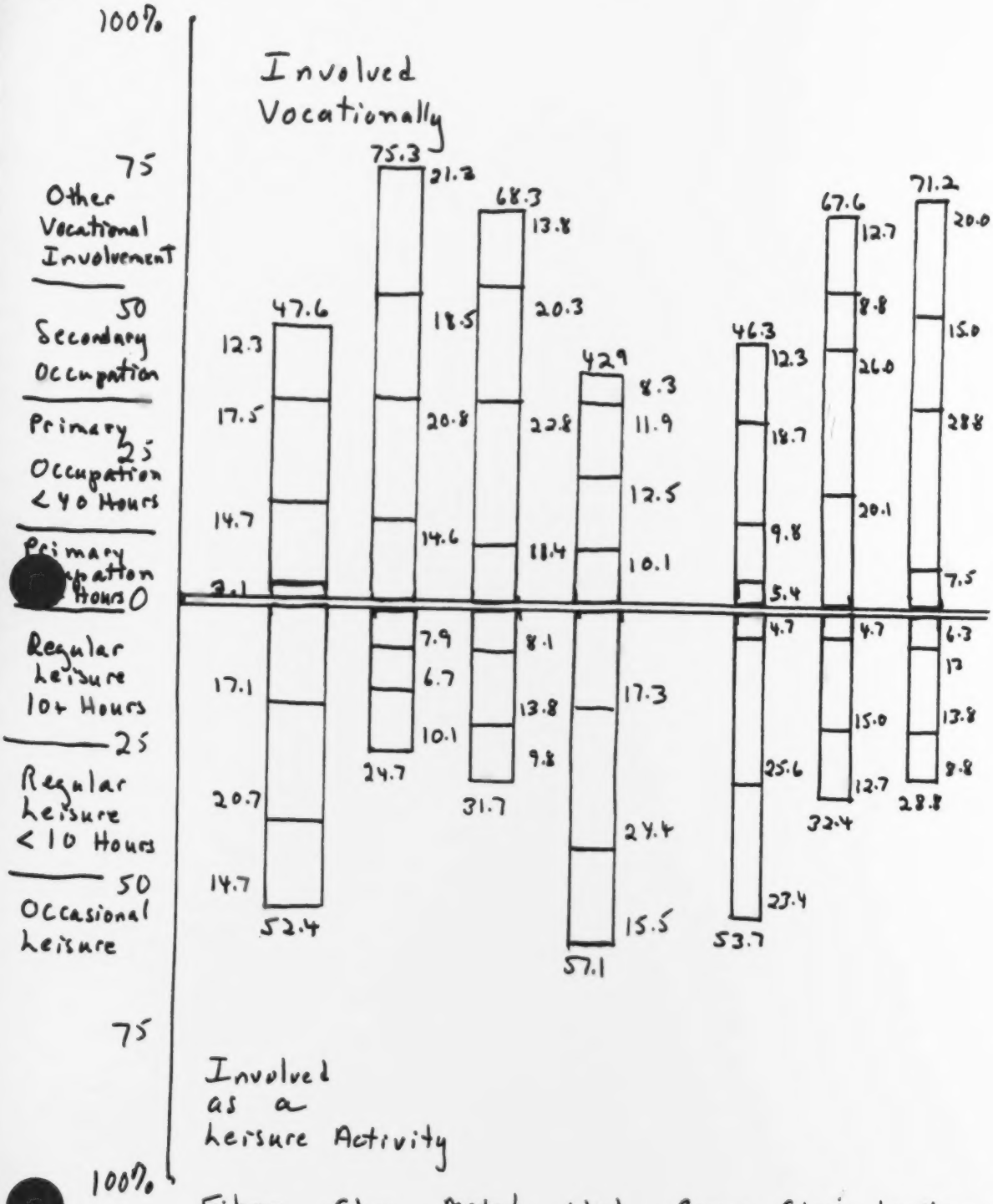
Source: Cerf et al.: Table III.4.

FIGURE VI. 3 AVERAGE YEARLY HOUSE HOLD INCOME (1980)



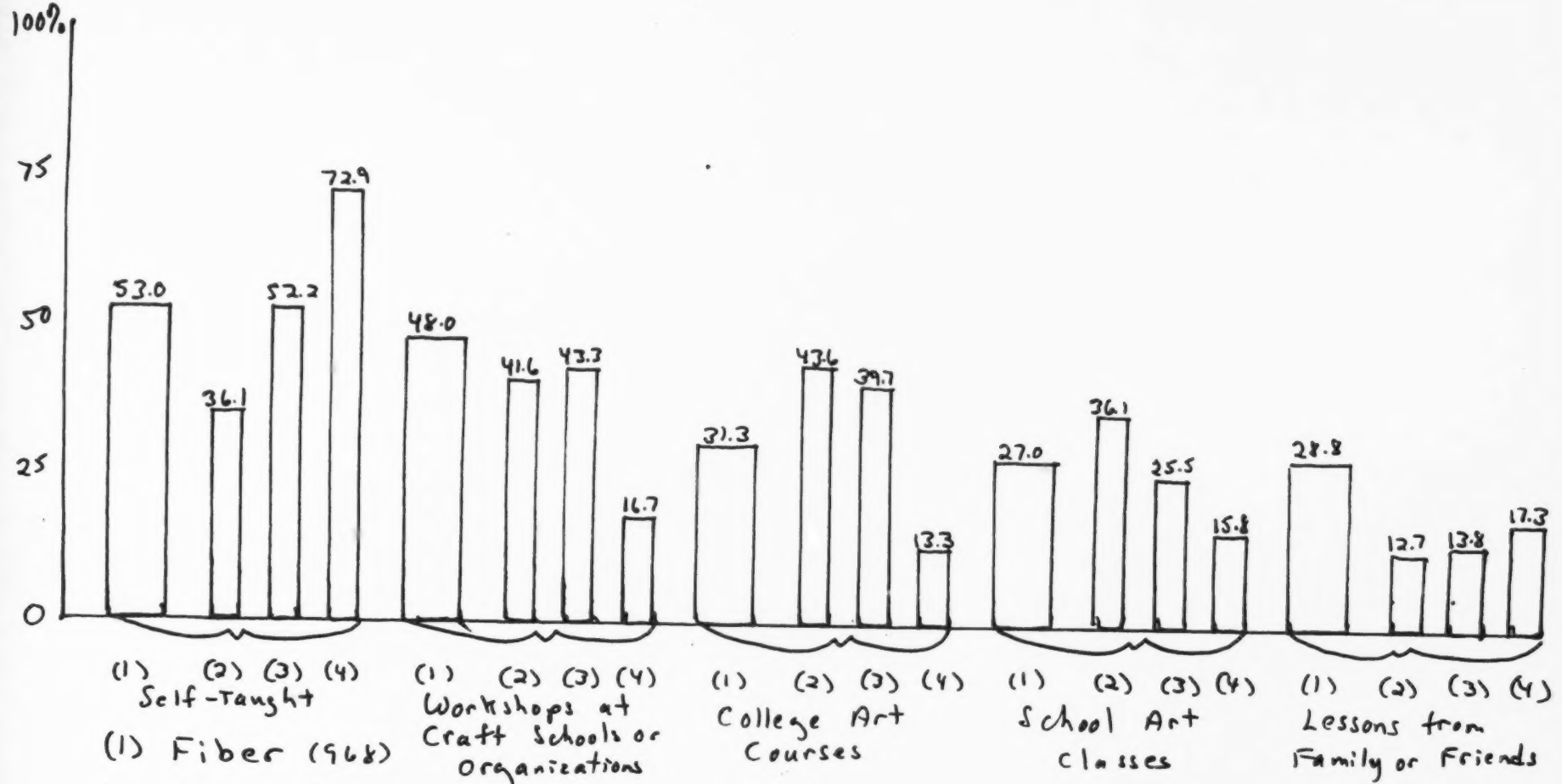
Source: Cerf et al.: Table IV. 21.

FIGURE VI.4 LEVEL OF INVOLVEMENT IN CRAFTS



Source: Cerf et al.: Table IV.1.

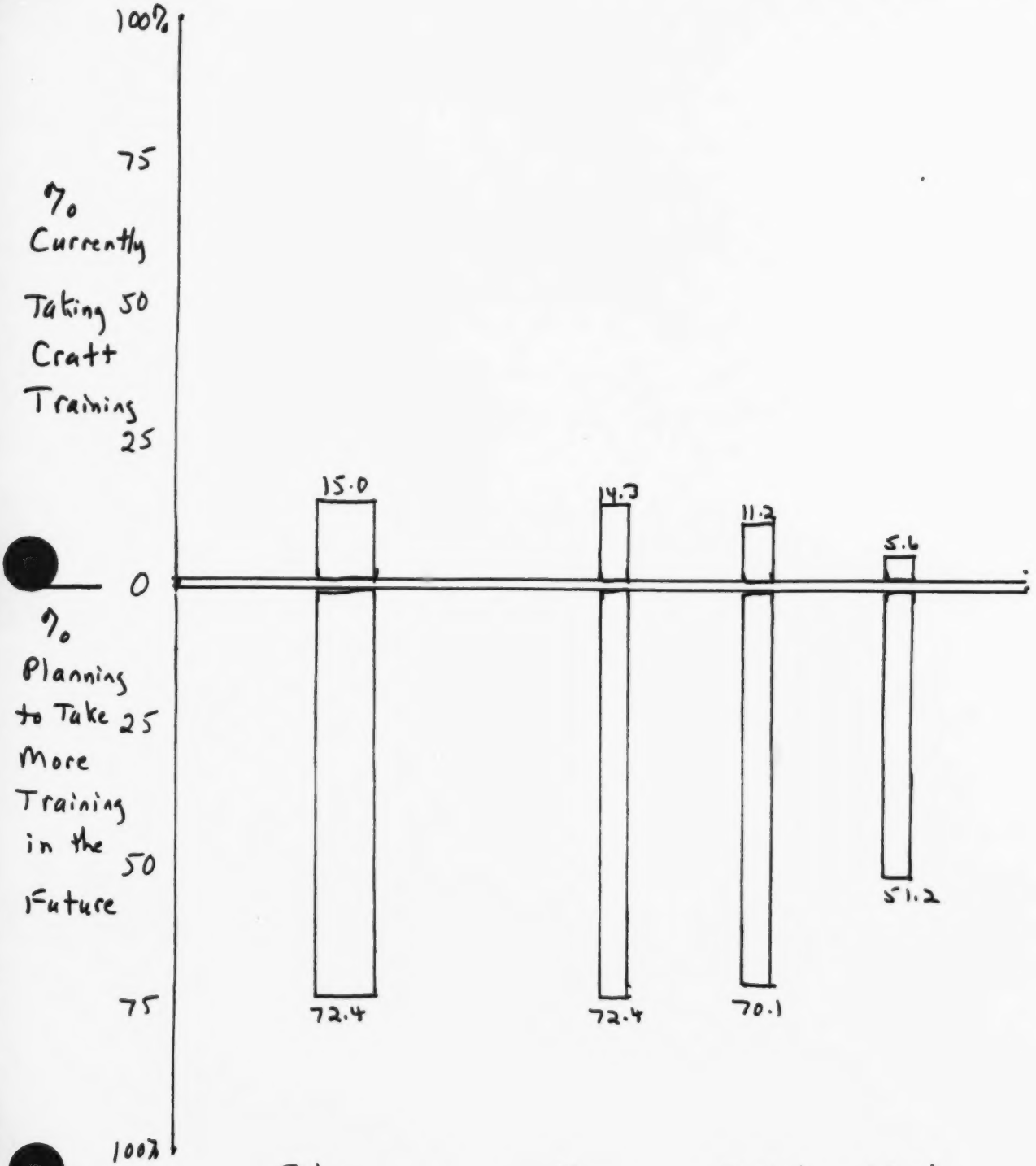
FIGURE VI.5 TRAINING IN CRAFTS (PREDOMINANT TYPE)



(1) Fiber (968)
(2) Clay (436)
(3) Metal (424)
(4) Wood (365)

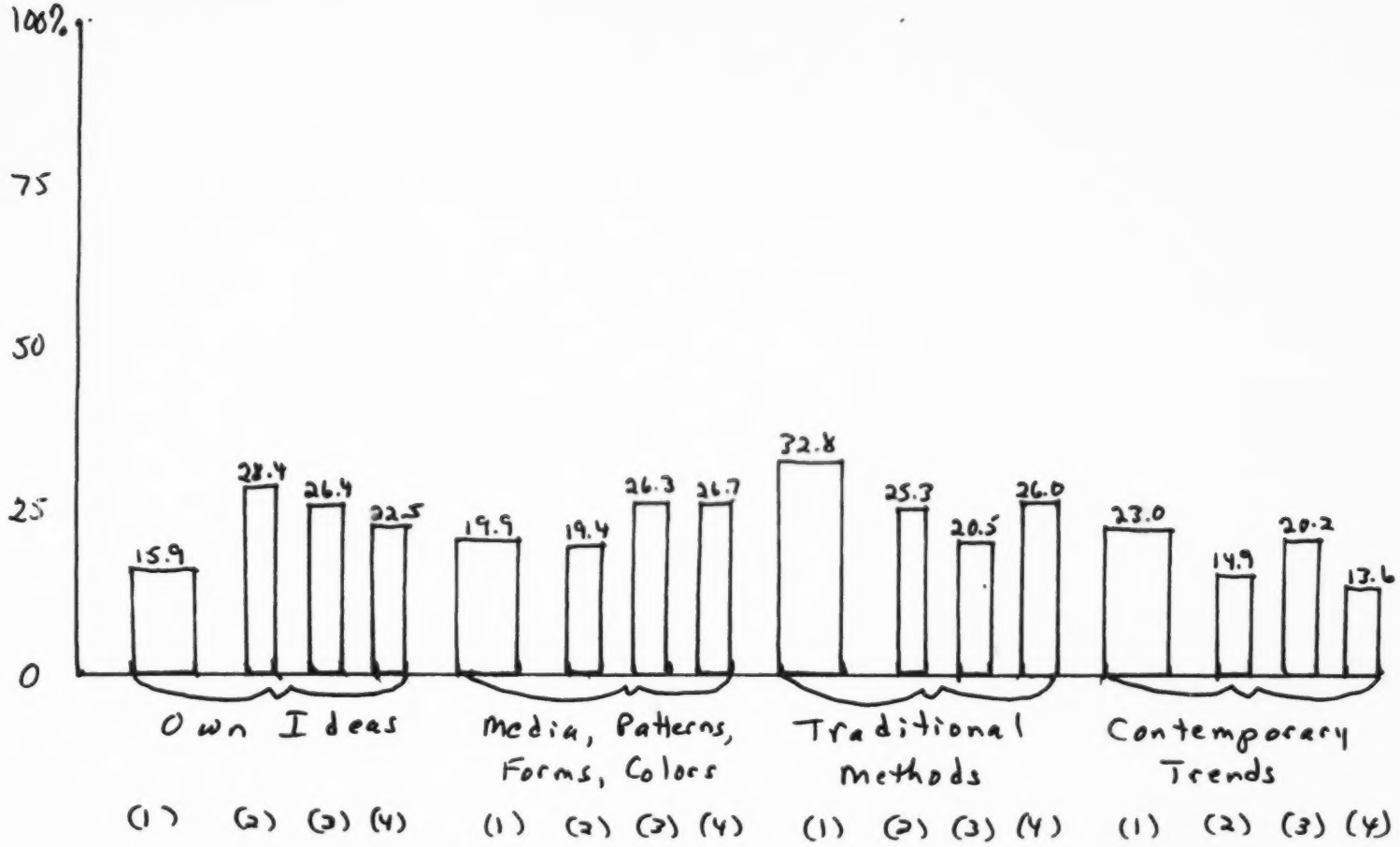
Source: Cerf et al.: Table IV.4.

FIGURE VI.6 CURRENT AND PLANNED TRAINING IN CRAFTS



Source: Cerf et al.: Tables IV.5, IV.6.

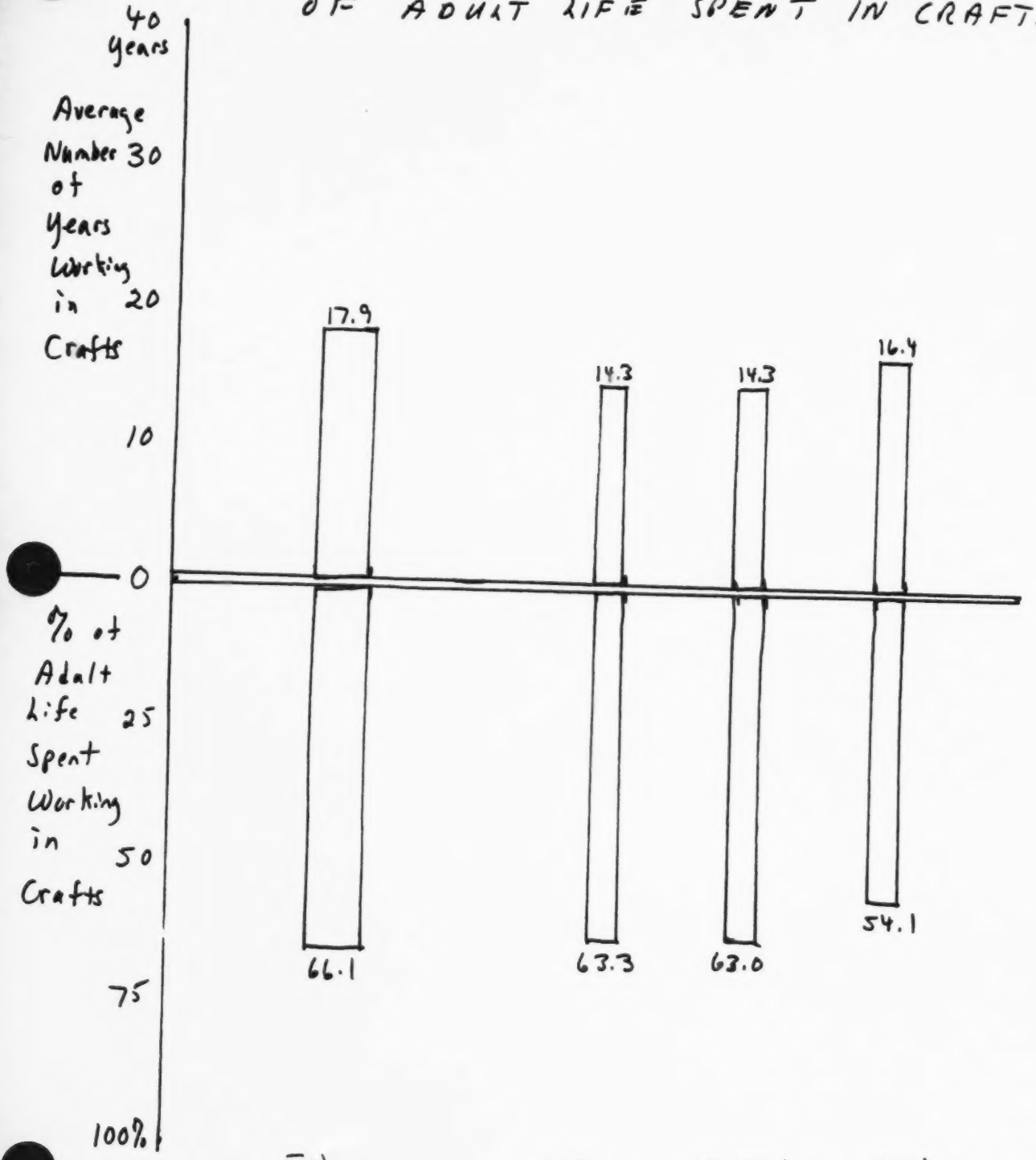
FIGURE VI.7 PRIMARY INFLUENCIES ON CRAFT-ARTISTS' WORK



(1) Fiber (793)
(2) Clay (356)
(3) Metal (365)
(4) Wood (277)

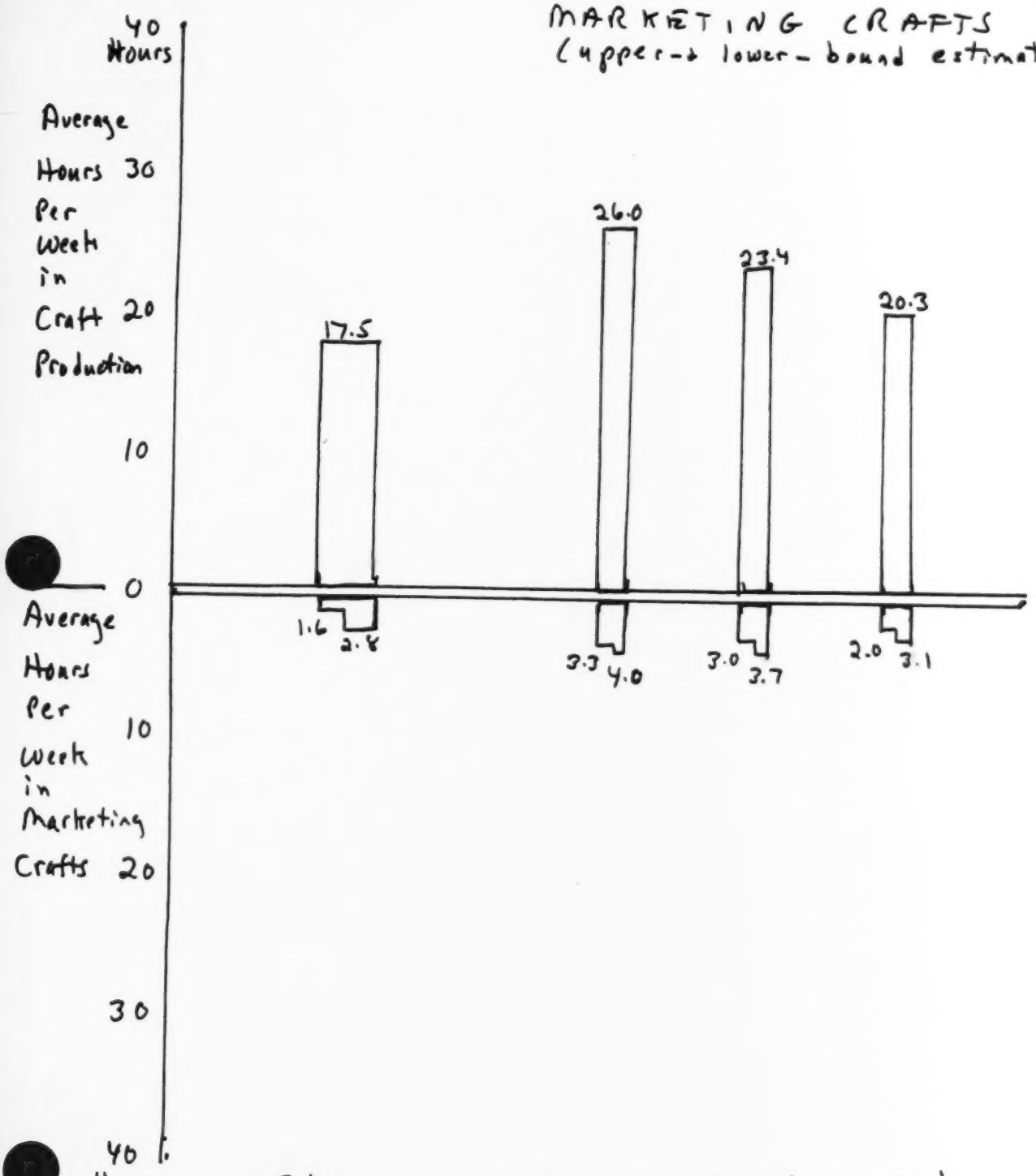
Source: Cerf et al.: Table IV.2.

FIGURE VI. 8 AVERAGE YEARS WORKING IN CRAFTS AND PERCENT OF ADULT LIFE SPENT IN CRAFTS



Source: Cerf et al.: Table IV.7.

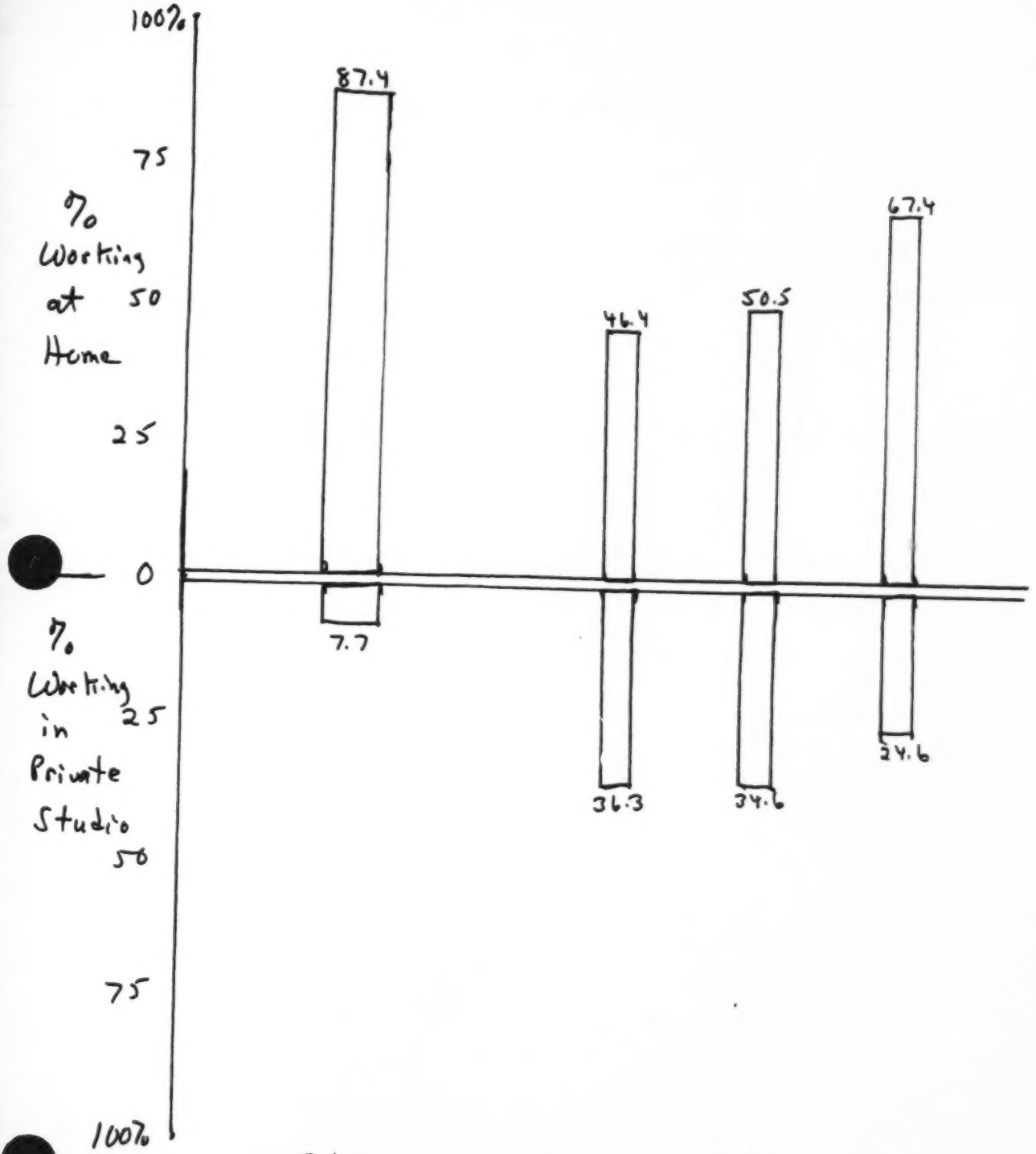
FIGURE VI.9 AVERAGE HOURS PER WEEK PRODUCING CRAFTS AND MARKETING CRAFTS (upper- & lower-bound estimates)



Fiber	Clay	Metal	Wood
(853, 891)	(397, 394)	(377, 383)	(334, 318)

Source: Cerf et al.: Table IV.7.

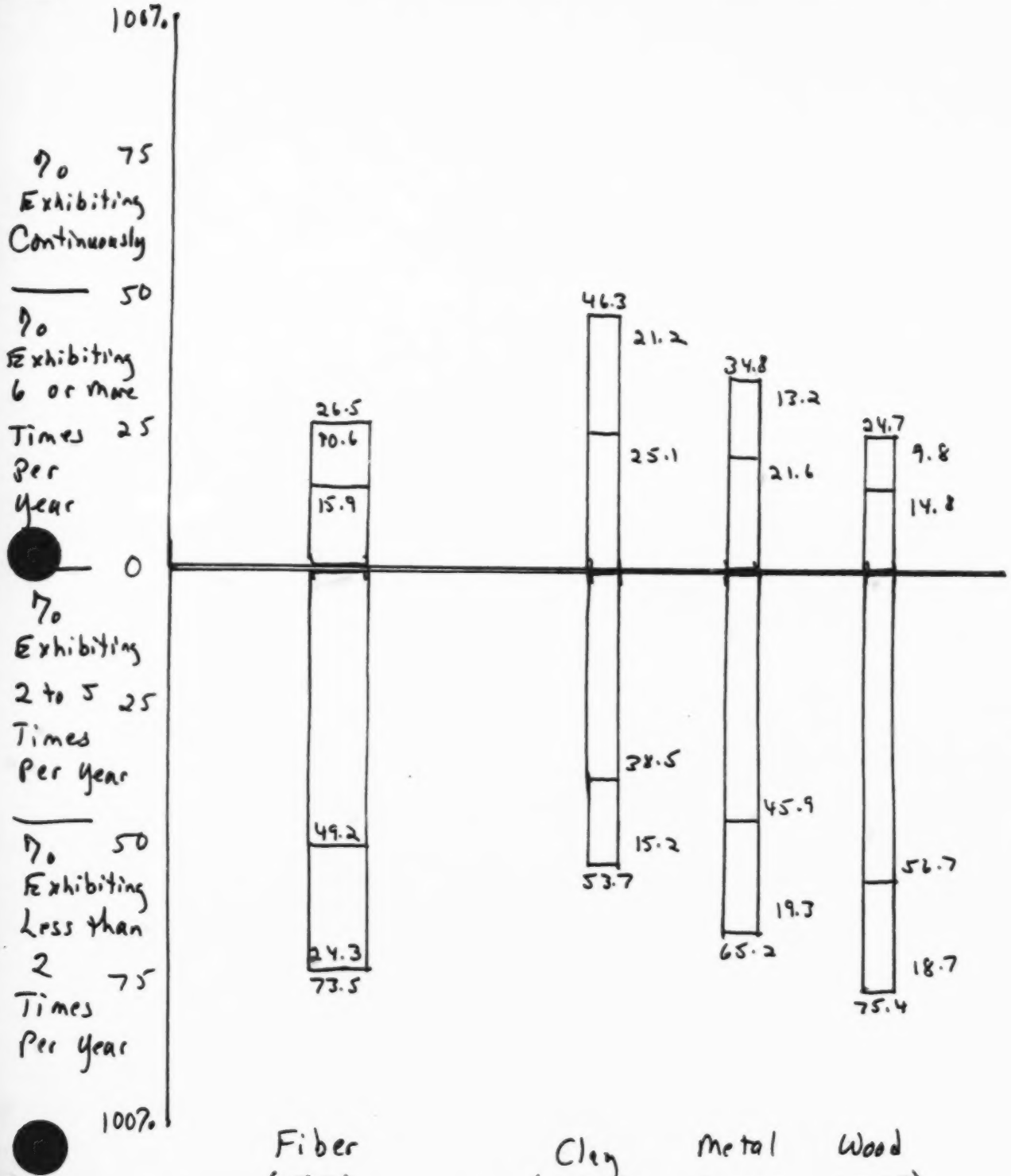
FIGURE VI.10 LOCALE OF WORK



Fiber	Clay	Metal	Wood
(963)	(434)	(421)	(362)

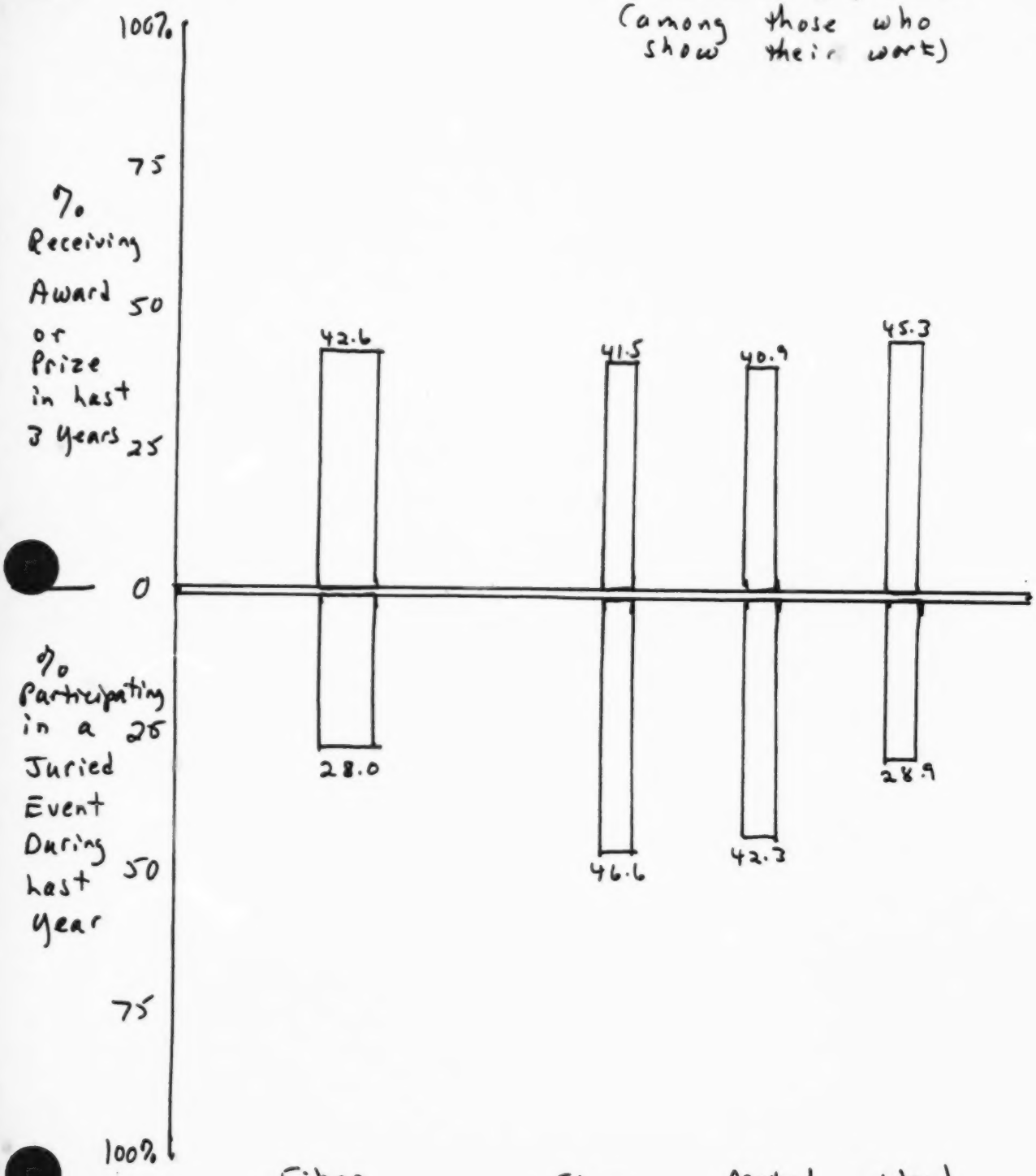
Source: Cerf et al.: Table IV.11.

FIGURE VI.11 FREQUENCY OF EXHIBITING (of those who show their work)



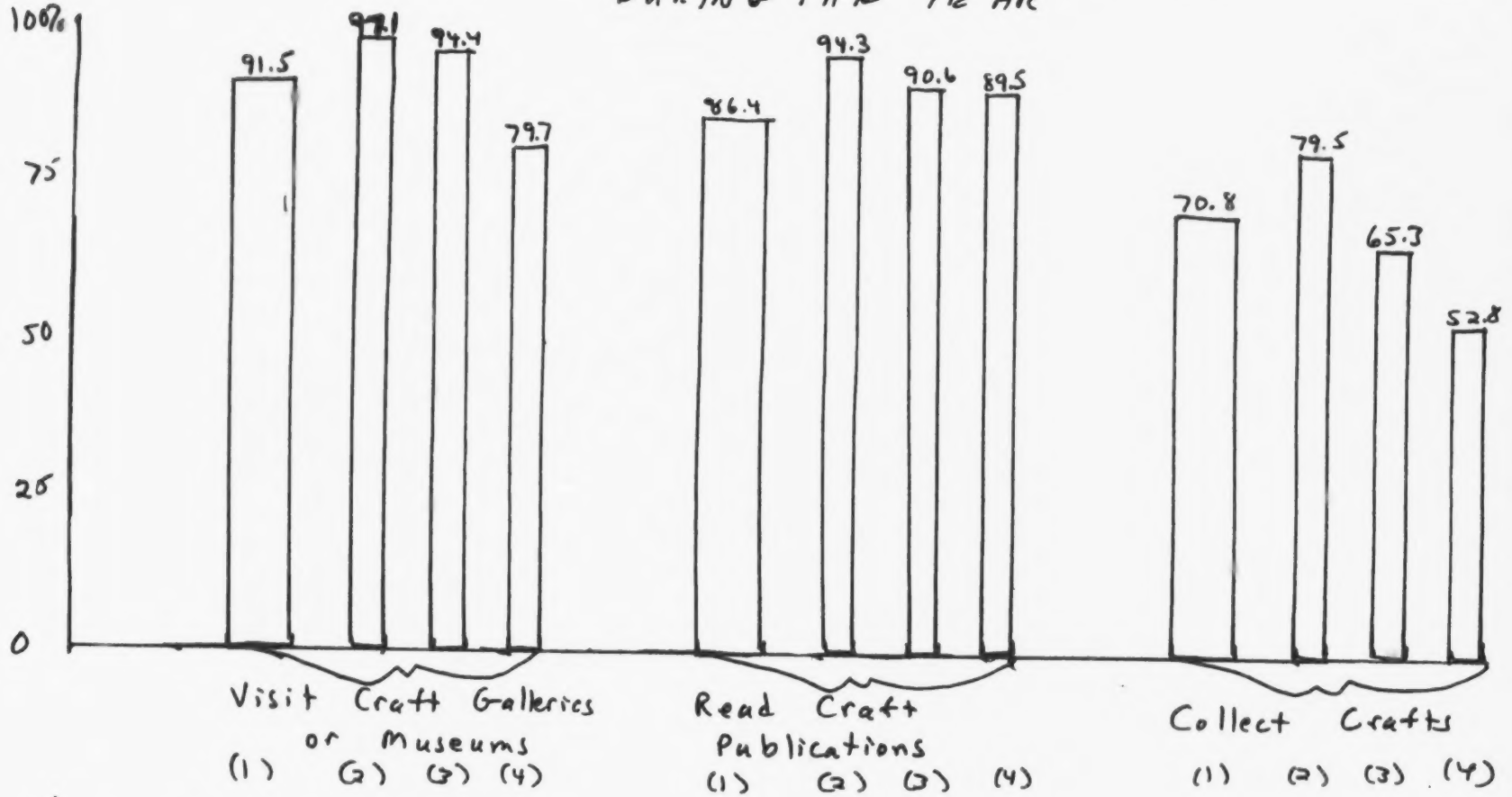
Source: Cert et al.: Table IV.15.

FIGURE VI.12 PRIZES AND JURIED EVENTS (among those who show their work)



Source: Cerf et al.: Tables IV.15, IV.16.

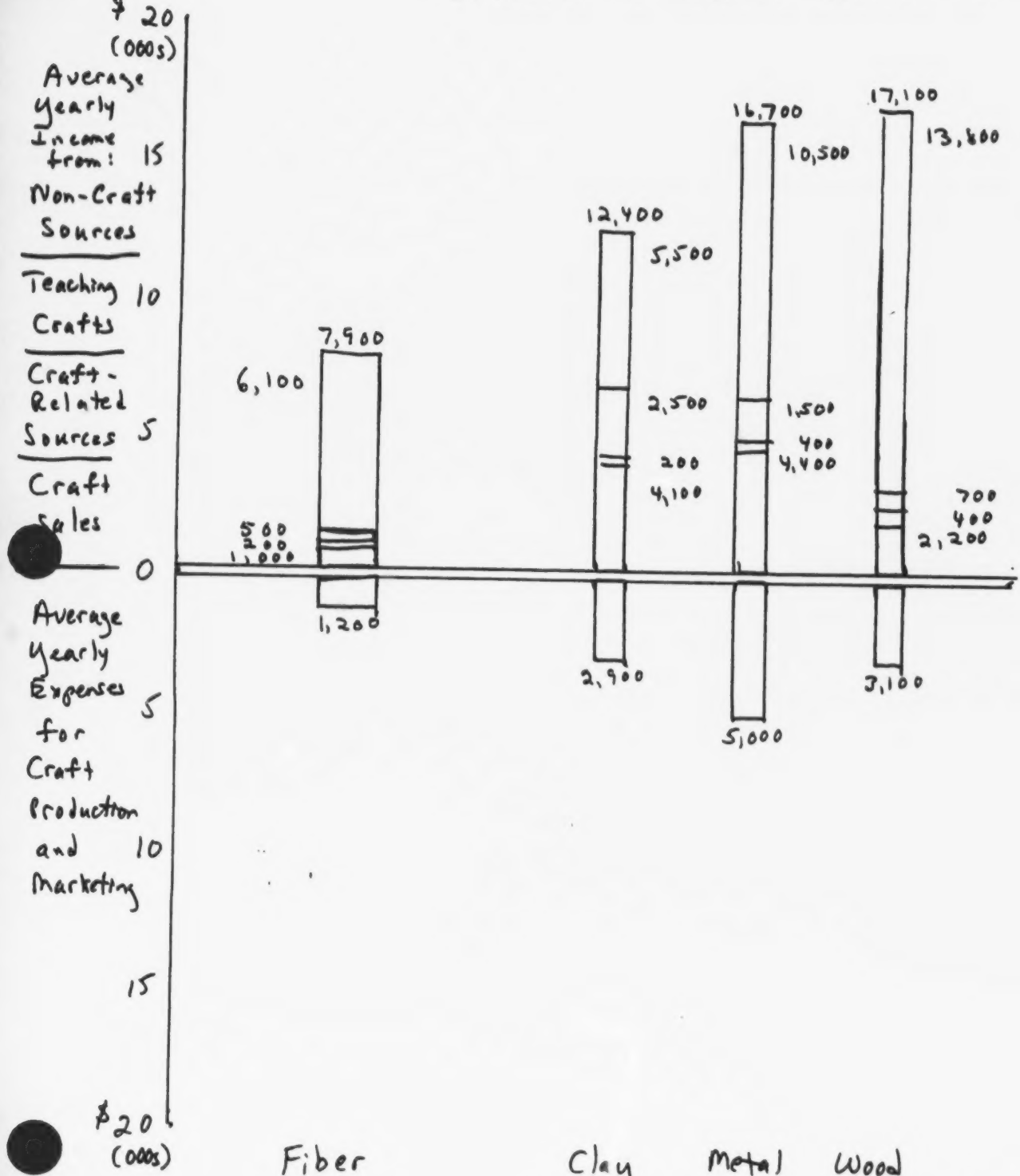
FIGURE VI.13 PARTICIPATION IN CRAFT-RELATED ACTIVITIES DURING THE YEAR



(1) Fiber (954, 957, 936)
(2) Clay (433, 435, 431)
(3) Metal (419, 419, 406)
(4) Wood (362, 362, 353)

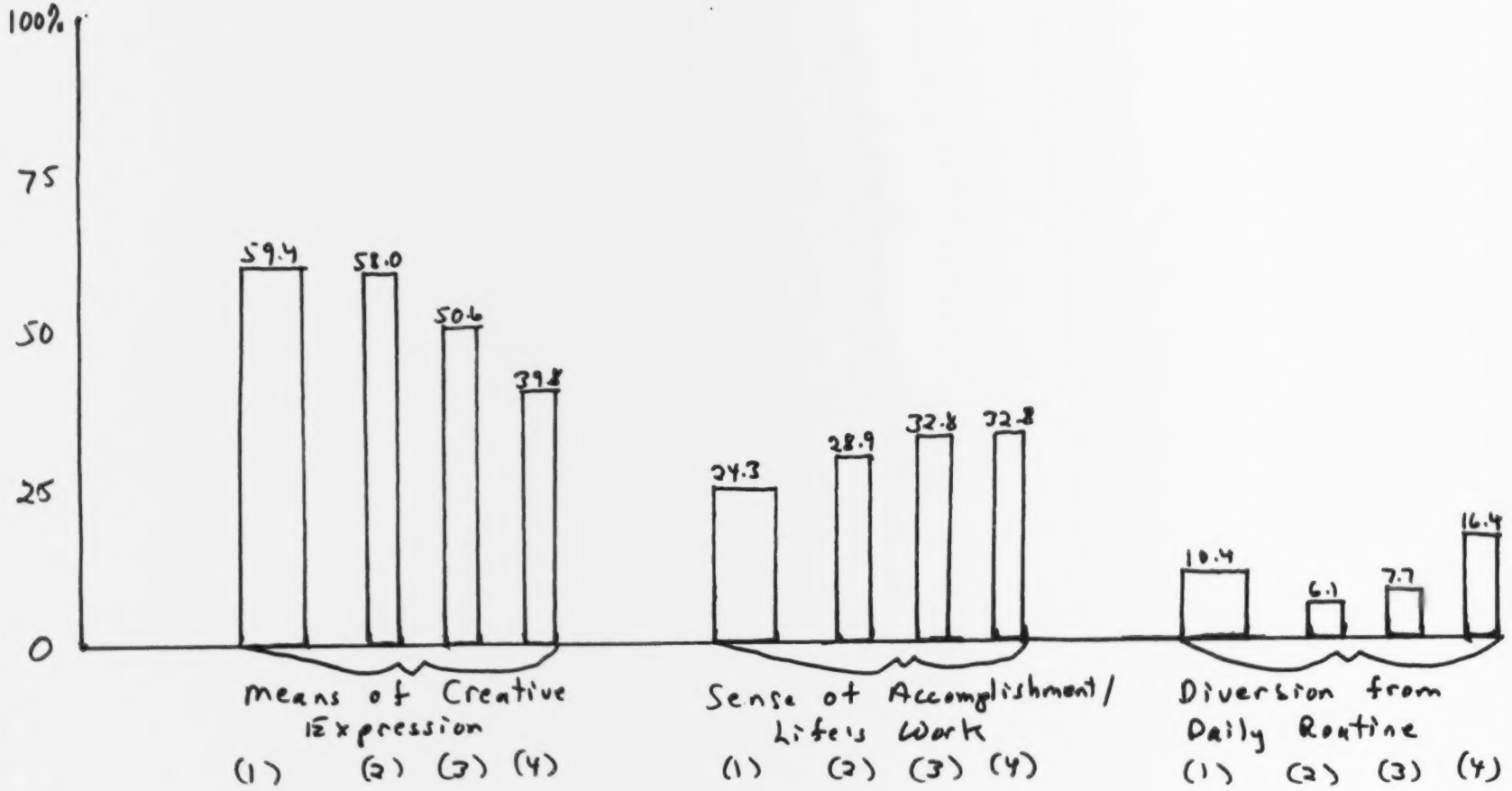
Source: Cerf et al.: Table IV.8.

FIGURE VI.14 PERSONAL INCOME BALANCE SHEET (1980)
(rounded to nearest hundred dollars)



Source: Cerf et al.: Table IV.21.

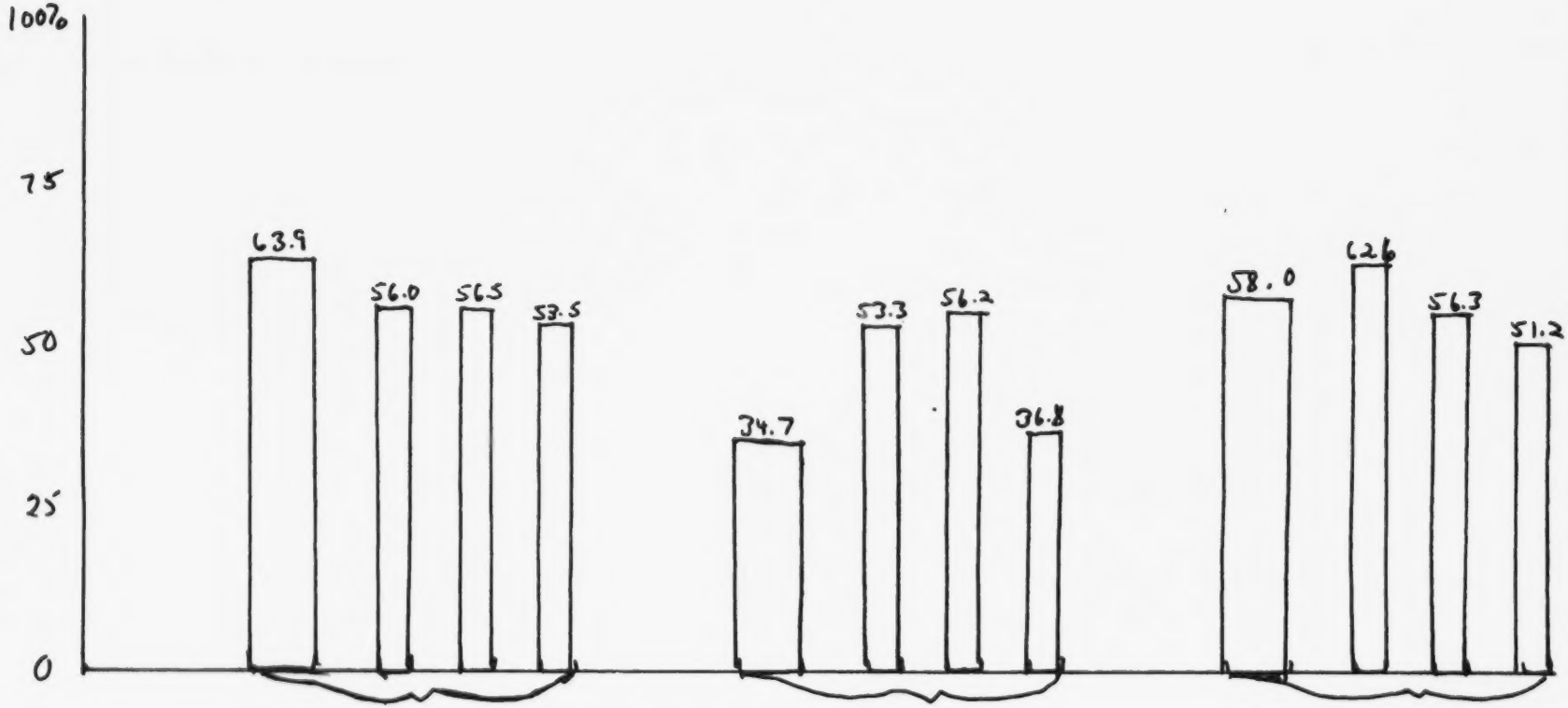
FIGURE VI.15 MOST IMPORTANT SATISFACTIONS FROM CRAFT WORK (SELECTED)



(1) Fiber (968)
(2) Clay (436)
(3) Metal (140)
(4) Wood (203)

Source: Cerf et al.: Table VI.12.

FIGURE VI.16 FIVE-YEAR GOALS (SELECTED)



(1) Fiber (968) (3) metal (423)
(2) Clay (425) (4) Wood (363)

Source: Cerf et al.: Table IV.13.

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APPENDIX A: QUESTION 1, 1980 SURVEY OF MEMBERS OF CRAFT ORGANIZATIONS

1. Which of the following best describes your current involvement with crafts?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

CREATING/PRODUCING CRAFTS IS MY PRIMARY OCCUPATION 1

CREATING/PRODUCING CRAFTS IS MY SECONDARY OCCUPATION 2

I AM A FULL-TIME TEACHER OF CRAFTS 3

I AM A FULL-TIME STUDENT OF CRAFTS 4

MY CRAFT IS MY MAIN LEISURE ACTIVITY 5

I DO OCCASIONAL WORK IN CRAFTS 6

OTHER (SPECIFY): _____

[___[___]

2. How many years altogether have you been working in crafts?

YEARS _____

3. What kind of training have you had throughout your involvement in crafts?

	HOW MANY?
LESSONS FROM FAMILY MEMBERS OR FRIENDS . . .	YEARS_____
SELF-TAUGHT	YEARS_____
SCHOOL-ART CLASS, TEACHER DEMONSTRATION. . .	YEARS_____
COMMUNITY CENTER OR RECREATION PROGRAM . . .	COURSES_____
COLLEGE/UNIVERSITY COURSE IN ART	COURSES_____
APPRENTICESHIP	MONTHS_____
ADULT EDUCATION COURSES.	COURSES_____
WORKSHOPS HELD BY CRAFTS SCHOOLS OR ORGANIZATIONS	WORKSHOPS_____
PRIVATE LESSONS FROM PROFESSIONAL.	YEARS_____
PROFESSIONAL WORKSHOPS	WORKSHOPS_____

40. How much did you and other persons living in your household earn in the last twelve months from the following sources before taxes and other deductions? (ESTIMATES ARE ACCEPTABLE—REMEMBER, THIS INFORMATION WILL ONLY BE USED IN SUMMARY FORM.)

YOUR OWN INCOME . . . FROM CRAFTS SALES $_____

. . . FROM CRAFTS-RELATED SOURCES $_____

. . . FROM TEACHING CRAFTS $_____

. . . FROM NON-CRAFTS INCOME $_____

CRAFTS INCOME OF OTHER HOUSEHOLD MEMBERS $_____

OTHER INCOME OF ALL OTHER HOUSEHOLD MEMBERS $_____

41. In the last twelve months, what were your total expenses for:

DUES TO CRAFTS ORGANIZATIONS . . . . . $_____

PUBLICATIONS/BOOKS RELATED TO YOUR CRAFT . . . . . $_____

MATERIALS FOR YOUR CRAFT . . . . . $_____

SALARY FOR APPRENTICES (INCLUDING IN-KIND AND FRINGE BENEFITS) . . . . . $_____

SALARY FOR EMPLOYEES INCLUDING FRINGE BENEFITS . . . . . $_____

EQUIPMENT OR TOOLS . . . . . $_____

WORKSPACE/STORAGE (INCLUDING UTILITIES, REPAIRS, UPKEEP ON EXISTING EQUIPMENT) $_____

TRAVEL (INCLUDING CAR EXPENSES) IN CONNECTION WITH YOUR CRAFTS WORK . . . $_____

COST OF PHOTOGRAPHING YOUR WORK. . . . . $_____

INSURANCE FOR YOUR WORKS AND WORKSPACE . $_____

OTHER CRAFTS-RELATED EXPENSES (SPECIFY) _____ $_____

[__][__]

APPENDIX C

SELECTED QUOTATIONS FROM VOCATIONAL FOLK-ARTISTS

"Even in the community [ten years ago]. . . the majority of the people did not recognize a dulcimer, they'd died out so much. And they didn't think much of them if they did recognize them. People are [now] beginning to appreciate the dulcimer, and lots and lots of people are buying them."

Instrument maker, southwestern Virginia, age 29, works in her father's shop.

"The reasons I quit making [mandolins and fiddles] . . . is that people will go out here and give $1500 to $2000 for this here factory-made study--well, it's just made on a machine--and they won't give me $100 for what I make. I know where there's one right now that a boy give $2500 for, and I wouldn't give $100 for it, and be bought it brand new. It's a beautiful thing, but it ain't worth a nickel."

Instrument maker, southwestern Virginia, age 55, has a steady business repairing instruments, but gave up making them because of lack of a market.

"Most of the people in this area have got the notion that because an instrument is handmade, they say, 'Well, it's homemade. I ought to be able to buy that cheaper than I can go down here at the music store and get it.' But that's not the case. You've got a detailed instrument and there's no way, if it's made right, that you can compare an instrument that has come off of mass production with a hand-crafted instrument. But they can't understand. . . . That is really the problem with selling."

Instrument maker, southwestern Virginia, age 46, currently employed in a manufacturing firm, plans to make instruments on a full-time basis when he retires.

"Right now I've got more to do than I could even think about doing. It would take me probably a couple of years to make all the stuff I'm supposed to do. It's got so every time I make an instrument for somebody, I usually get an order or two from it."

Instrument maker, southwestern Virginia, age 31.

"People often buy items from me that they may not really need to support me and my work in the community."

Saddle maker, Scottsbluff, Neb., age 22, immigrant from Australia.

"People are getting tired of production line items and the poor quality of most of these kinds of products....[Appreciation for quality] has never been better."

Saddle maker, Scottsbluff, Neb., age 41, born in Iowa.

"People appreciate quality work, but don't want to pay for it."

Leather worker, Scottsbluff, Neb., age 35, works for a local saddle maker.

"[I've] taught many a young person the basics of quilting, but they won't stay around long enough to get good at it."

Quilter, Nacogdoches, Tex., age 73.

"It's easier to have a full-time job unless you really want to go at it [craft production] all the time. And I have a family, too."

Tin worker, Taos, New Mexico, used to have a shop, but gave it up because of high rent, currently employed full-time in the mental health field.

"There's more interest in my work now than before; I'm known as an artist. They really don't mind [the price], especially if it's signed. They know it's going to be worth a lot of money. . . . People now have more taste for what we, the Spanish people, do."

Furniture and cabinet maker, Taos, New Mexico, age 65.

"Two-thirds of what we do goes out of town. . . . I don't rely a lot on the town. [But] I think the local people are getting more involved in our work."

Jeweler, Taos, New Mexico, age 30.

"I get tired of making what they [customers] want. I want to make what I want to make. That was my original intent, but somehow I got steered around."

Jeweler, Taos, New Mexico, age 30.

"[Other family members are not in the business because] they probably want to make more money. Obviously they want to make more money--I'm the only fool who wants to stay around here and weave."

Weaver, Taos, New Mexico, age 32, in business with his parents.

"It's a little more desirable to be a weaver. . . . [People in the past] never thought of it as very successful. But I think that their attitudes are changing."

Weaver, Taos, New Mexico, age 32, in business with his parents.

"Things are different now. But earlier, it took a person a long time to sell the carvings. The larger items stayed in the shop often for years. But not now. Now the people are quite eager to buy these carvings. There is so much interest in the carvings now that we can hardly keep any in the shop."

Wood carver, Taos, New Mexico, age 78, semi-retired now, along with her husband, from their craft business.

"If they [the NEA] could help me with a grant, if I could carve for a year just to get ahead on my pieces and have some to show, that would help. . . . If a person is just filling orders, then often you're not in the mood to make it. But when I'm in the mood, I make much better work. If I could get ahead, then I could make what I want to make."

Image carver, Taos, New Mexico, age 49.

"[People can't afford to work like I did for] ten or twelve years for a buck and a quarter an hour, and another twenty with the old man bossing me around to learn a craft which doesn't earn me much."

Boat builder, Puget Island, Wash., age 62, took over his father's business.

"The fact is, I'm getting no complaints. I can sell all I can build. The problem is getting the wood."

Boat builder, Puget Island, Wash., age 62, took over his father's business.

APPENDIX D

SELECTED QUOTATIONS FROM LEISURE CRAFT-ARTISTS

"I'd love to not do anything else [make fiddles and mandolins], but I have to get up and go to work every morning."

Instrument maker, southwestern Virginia, age 54, currently employed as a railroad machinist, gives away his instruments now, plans to make instruments full-time when he retires.

"Everything is so doggone high--it costs so much to make a banjo. I don't pay so much attention to the time as I do buying the parts for it--the inlay and the frets and your hardware."

Instrument maker, southwestern Virginia, age 74, gave up making banjos because of the high prices he would have to charge for them.

"[My main problem is getting] good hard woods at the right price. [I] can't get maple at all now."

Hammered dulcimer maker, Scottsbluff, Neb., age 54, makes his instruments primarily to play at German-Russian wedding dances and other celebrations.

"Right now an antiques craze is on; which makes people want [my shirret rugs]."

Rug maker, Scottsbluff, Neb., age 53, native of the area.

"For a time, just about everbody stopped quilting, seem-like, a long time. Then when these ladies [the Club] got together, it came back in style. . . . The Bible says everything will go full circle. Times just change."

Quilter, Nacogdoches, Tex., age 65 plus.

"People don't care no more [about things made] in the old-timey way. They rather live out [of] the store."

Wood carver, Nacogdoches, Tex., age 61, principally occupied as a farmer and butcher.

"The truth is, wood boat building is a thing of the past."

Boat builder, Puget Island, Wash., age 95, retired, his sons now have the business.

"[Coast Guard regulations for boats are written by people who] couldn't build a boat if they were paid a million dollars for it."

Boat builder, Puget Island, Wash., age 95, retired, his sons now have the business.

"People now have no use for the past. They are mostly interested in the future and in getting there as fast as they can."

Lace maker, Puget Island, Wash., age 67, retired from school teaching.